

A SERIOUS REMONSTRANCE

In Behalf of the
Christian Religion,

AGAINST

The Horrid BLASPHEMIES and IMPIETIES
which are still used in the *English* Play-Houses, to
the great Dishonour of Almighty GOD, and in
Contempt of the Statutes of this Realm.

Shewing their plain Tendency to overthrow all Piety,
and advance the Interest and Honour of the Devil in
the World; from almost Seven Thousand Instances,
taken out of the Plays of the present Century, and
especially of the five last Years, in defiance of all
Methods hitherto used for their Reformation.

By *ARTHUR BEDFORD*, M. A.

Chaplain to the most Noble *WRIOTHESLY* Duke
of *Bedford*, and Rector of *Newton St. Loe* in the
County of *Somerset*.

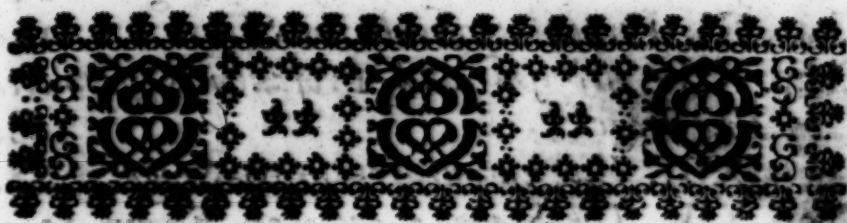
*Jer. 7. 8, 9, 10. Behold, ye trust in lying Words, that cannot
profit. Will ye steal, murder, and commit Adultery, and swear
falsly, and burn Incense unto Baal, and walk after other Gods
whom ye know not; and come and stand before me in this House,
which is called by my Name, and say, We are delivered to do all
these Abominations? Cætera Deus avertat.*

To treat Honour and Infamy alike, is an Injury to Virtue, and a
sort of Levelling in Morality. I confess, I have no Ceremony for
Debauchery; for to compliment Vice, is but one Remove from
worshipping the Devil.—*Preface to Collier's Book of the Stage.*

L O N D O N :

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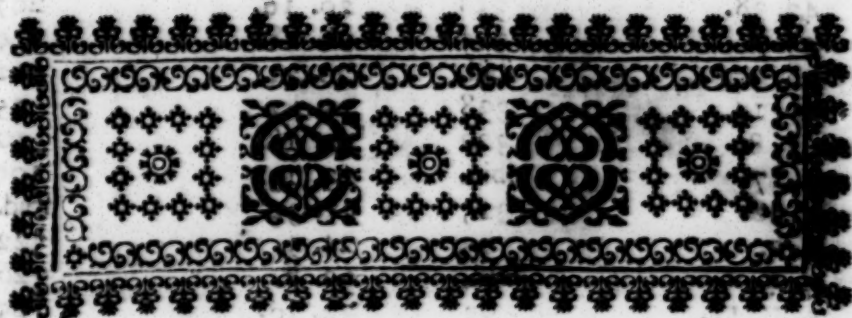
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of Scripture, which are mentioned in this
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the Stage, or as opposite to their present
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A Serious Remonstrance, &c.



CHAP. I.

The Preface.

WHEN the *primitive Fathers* dissuaded the *Christians* in their Times from going to the *Theatres*, they frequently urged this among other Arguments, That it was directly contrary to the (a) *Covenant*, which they had made to God in their *Baptism*, when they did solemnly promise and vow, that they would so far renounce the *Devil* and all his Works, the *Pomps* and *Vanities* of this wicked World, and all the sinful Lusts of the *Flesh*, as that they would not follow nor be led by them. Accordingly, they made it a matter of Conscience to avoid those *Shews*, which were intended for the Entertainment of the People. They (b) look'd upon the publick Sports and Pastimes of those Days; as the *Scenes*, not only of *Folly* and *Lewdness*, but also of great *Impiety* and *Idolatry*; as Places, where the *Devil* eminently ruled, and they reckoned all to be his *Votaries*, who went thither. Ter-

(a) Dr. Bray on the Church-Catechism.

(b) Dr. Cave's Primitive Christianity, Part 2. Chap. 2. p. 32.
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tullian assures us, (c) that upon any Man's Conversion to Christianity, he immediately abstained from the Stage, and that his abstaining was a principal sign of his Conversion. And he saith at large, (d) That all things consider'd, it is no wonder, that such People should fall under the Possession of the Devil. God knows (saith he) we have a sad Example of this already: A certain Woman went to the Play-house, and brought the Devil home with her. And when the unclean Spirit was pressed in the Exorcism, and asked, How he durst to set upon a Christian? I have done nothing (saith he) but what I can justify, for I seiz'd her upon my own Ground. And then he adds, But how many Instances have we also of others, who have apostatiz'd from God, by this Correspondence with the Devil? (e) What Communion hath Light with Darkness? (f) No Man can serve two Masters, or have Life and Death in him at the same time.

But to come to later Examples. Mr. Collier having (g) justly expos'd a Comedy call'd *The Provok'd Wife*, for burlesquing the Story of *The Serpent's* beguiling Eve in a ridiculous Manner, by a ridiculous Actor, and in a ridiculous Habit; the Author is pleas'd thus (h) to excuse himself, That he shall always make a great Distinction between his Respects to God and the Devil. To which Mr. Collier replied, (i) His Respect to God is somewhat familiar. But he mends the matter. He makes a very great Distinction between God and the Devil! Then it seems he hath some Regard for both of them; some Respect for the Devil. Truly, one would almost think so by his way of writing; and if we may argue from the Interest which he promotes, I am afraid, that the greatest part of the Distinction will lie the wrong way. And indeed he, who considers what our Poets have printed since, will find too great reason for such an Apprehension.

(c) *Libro de Spectaculis, versus finem*, pag. 700.

(d) *Ibid. cap. 26.*

(e) 2 Cor. 6. 14, 15, 16.

(f) Matth. 6. 24.

(g) *A short View of the Stage*, pag. 77, 78.

(h) *A Short Vindication of the Relapse, and the Provok'd Wife*, pag. 15.

(i) *A Defence of the Short View*, pag. 106.

The modern Stage hath done so much toward the undermining Religion, by their notorious Practices of Swearing, Cursing, and Blasphemy; by their misapplying the Doctrines of Christianity; exposing Virtue, and encouraging Vice; vilifying the Magistracy and Clergy of this Land; and by teaching the World a sort of profane and immodest Wit in Conversation; and have so often declared themselves Enemies to all Reformation, that the insisting on all these Particulars at large, would fill several Volumes in Folio. I shall not therefore tire either myself or the Reader, with what might be said on each particular Head; but only observe the notorious Profaneness of the Play-Houses in reference to two particular Vices, which all Christians may be amaz'd at: namely, the Respect and Esteem which they pay to, and express for the Devil, and their exposing and vilifying the Great God, the Creator of Heaven and Earth: And this will be shewn, as in other Instances, so particularly in the Veracity which they ascribe, and the Reverence which they shew to the Oracles of Satan; and in their contradicting, blaspheming, and burlesquing the Sacred Scriptures, the Oracles of the Living God.

The paying any Respect to, or expressing any Esteem for the Devil, is a Crime too great for the Correction of a Pen, and too black to be describ'd with Ink. It is that, which former Christian Nations dared not to venture upon; and we may tremble to think how guilty we are. It is a Sin of the deepest Dye, and the Devils themselves cannot invent a greater. The Manichaeans, who thro Error attributed some part of the Creation to these Infernal Spirits, did never in any other Expressions presume to such an height of Impudence. To our shame be it spoken, it is committed by those, who are list'd under Christ's Banner, and promised in their Baptismal Vow to continue his faithful Soldiers and Servants unto their Lives End; and at the same time did as solemnly renounce the Devil and all his Works: and how they can be accounted Christians, who use such Expressions, or are delighted to hear them, is beyond my Apprehension. That pretended Christians should sink so low into the Dregs of Paganism, is strange, when we consider, how the primitive Martyrs resisted unto Blood, striving against this Sin. But that we should use any Expressions, which

imply a divine Adoration of the *Devil*, is more abominable, when so many of our brave *Reformers* did burn at the *Stake*, rather than they would do the same toward the *Images* of departed *Saints*. The *Devil* is that accursed *Spirit*, who first rebelled against *GOD*, and attempted to dethrone his *Maker*, who brought Mankind into a State of *Sin* and *Misery*; who always opposed the Designs of *GOD* for our *Salvation*, and is continually contriving our *Ruin* and *Destruction*. Is this then the Being, who deserves our *Prayers* and *Praises* with the most solemn *Acknowledgments*? What can be more outrageous, daring, provoking, and blasphemous? The *Play-Houses* have been accounted as *The Synagogues of Satan*; and if this can be proved upon them, it will be too evident, that they were not censured without a cause.

But *OUR GOD* is the *Maker* of the *World*, and all the *Creatures* which are therein; who gives us our *Life*, and every thing that we do enjoy; who hath preserved us until now, and without whose *Providence* we cannot live a *Minute* longer. It is He, who gave us the *Scriptures* as a *Rule* for all our *Actions*, and sent his *Dearly-Beloved Son* from *Heaven*, to recover us out of that *Condition* into which we had plung'd ourselves, And (k) do we thus requite the *LORD*, O foolish People and unwise, most horridly provoking and ungrateful? He knows all our *Words* and *Actions*. He hath promised infinite *Rewards* to such as serve him, and hath threatned eternal *Torments* against those who despise him. He can deliver this *Church* and *Nation* in our greatest *Dangers*, or destroy us at once, when we think ourselves most safe. And if we go on to slight, to expose, and to ridicule him for our *Diversion*, or suffer such things to pass unpunished; we slight his *Mercies*, we provoke his *Justice*, and dare him to pour out the fiercest of his *Vengeance* upon us, until we are consumed.

I suppose, that some of my *Readers*, who are not much conversant in the *World*, will hardly believe, that such horrid *Wickedness* should be suffered to be openly practised or represented by way of *Publick Entertainment*

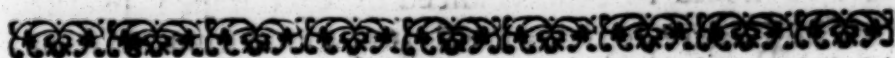
(k) *Deut.* 32. 6.

and Diversion in a *Christian* Country, or that such Diversions should be countenanced or encouraged by any, who pretend to be concerned for the Honour of God, and the Peace of their own *Consciences*. But sad Experience shews the contrary in both respects; and the following Sheets will furnish us with too many flagrant Instances of the former melancholy Truth: God grant that they may help to put an effectual Stop to the latter.

Indeed, the plain Tendency of our *English Plays*, with very few Exceptions, seems to be, to destroy or confound the Notions of Good and Evil, to laugh us out of our *Virtue* and *Religion*, to turn the most serious and sacred things into a Jest, and in short to debauch and corrupt the Minds and Manners both of Men and Women, under pretence of diverting them. Now, tho' this must needs be an acceptable Service to the *Devil*; yet we may conclude, that God will not always, nor probably much longer, suffer himself to be so affronted, nor the *Devil* and his Instruments thus to prevail.

Among other Causes of the monstrous *Impieties* of the Stage, I take their dealing so much with the *Devil* in their *Plays*, to have been partly occasioned by (1) a *Statute* design'd for their Reformation, which forbids the mentioning the sacred Name of GOD, or of *Christ Jesus*, or of the *Holy Ghost*, or of the *Trinity*, in any *Stage-Plays*, *Shew* or *Interlude* whatsoever. For tho' the *Poets* and *Players* have been often guilty of the breach of this *Statute*, as will afterward appear; yet being restrained thereby for some time, from their shameful Practice of *profaning the Name of God*, they might possibly take occasion from thence to be the more free with the *Devil's* Name, and (as if they had a mind even to outdo their former *Impiety*, and to shew themselves incorrigible) to put him in God's place, especially in their *Oaths* and *Invocations*. Thus have they fallen from one Wickedness to another, and given the World a convincing Proof, that the Methods used for their Reformation, do cause them to invent new Sins, and make them more abominable.

(1) 3 Jac. I. Chap. 21.



C H A P. II.

The Name of the Devil is frequently mentioned on the Stage; where Men are also turned into Devils, and crowned with Success.

THE first Crime which I shall observe that the *Poets* and *Actors* are guilty of, in order to carry on the Designs abovementioned, is, The using the Name of the Devil so very frequently, and upon all Occasions. They cannot but know, that this Method is very apt to make us lose our just Apprehensions of GOD; and therefore is it the more surprizing to find how the *Tragedies*, and especially the *Comedies*, are stuff'd with this Word: as if the Design was to wear off the Horror, and make the Object sit easy upon our Thoughts, as fit only for our Diversion. I might spend Sheets of Paper in such Quotations; but I shall only give a Specimen, in affirming, That besides all other Expressions of the same nature, this same Word is used nine and thirty times in (a) one *Comedy*, and three and twenty times in (b) one *Tragedy*: and I suppose, that it is needless to peruse any

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- (a) The Man's bewitched, p. 1. l. 18. p. 3. l. 26. p. 6. l. 37. p. 11. l. 37. p. 12. l. 17. p. 21. l. 30. p. 23. l. 20. p. 31. l. penult. p. 34. l. 11. p. 37. l. 30, and 35. p. 38. l. 7, and 17. p. 39. l. 1, and 16. p. 40. l. 7, 13, 22, and 34. p. 43. l. 16. p. 47. l. 30. p. 48. l. 12. p. 49. l. 2. p. 50. l. 10. p. 51. l. 33. p. 52. l. 37. p. 53. l. 19, and 29. p. 54. l. 7, and 9. p. 58. l. 37. p. 59. l. 15, 33, and 37. p. 61. l. 21, 22, and 24. p. 65. l. antepenult. and p. 66. l. 35.
- (b) The unfortunate Dutchess of Malfi, p. 2. l. 16, and 18. p. 5. l. 32. p. 7. l. 27. p. 8. l. 4, 10, and 33. p. 15. l. 26. p. 18. l. 17. and penult. p. 20. l. antepenult. p. 27. l. 12. p. 35. l. 27. p. 37. l. 18. p. 40. l. 8. p. 41. l. 30. p. 48. l. 10, and 30. p. 49. l. 14. p. 54. l. 30. p. 66. l. 26. p. 70. l. 11. and p. 73. l. 31.

more

more such Quotations, since this whole Book may serve for farther Proof.

Besides, the *Actors* frequently dress themselves up in such Habits, which may make them look like *Devils*, and be reputed as such upon the *Stage*; and it is observable, that these *Devils* are always crown'd with Success according to their Expectations, when they have been baffled in all their former Projects.

In (c) one *Play*, *Sprightly* endeavours to obtain *Leonora*; and for this purpose he employs his Man *Toby* in the Disguise of a Girl. After this (d) he frames another Design for the same purpose, but they both miscarry. At last (e) *Toby* puts on a black Mask, with Horns upon it, and whilst the House is in a Fright upon that Occasion, *Sprightly* takes the Advantage, and carries off his Mistress.

In (f) another *Play*, *Polite* endeavours to obtain *Isabella*; and for this purpose he employs his Man *Roger* to carry a Letter in a *Bible* to his Mistress. This being discovered, he runs away. The next Contrivance (g) is to carry a Letter in the Habit of a Beggar: For this he is severely whipp'd. The (h) third Design is to scale the House with a Ladder, a Rope, and a Dark Lanthorn, and for this he is toss'd in a Blanket. The last Contrivance is (i) the same with the former. Accordingly, *Polite* is dress'd in a black dismal Habit, with a large Pair of Horns upon his Head, a long Tail behind him, and a Flash of Fire before him, and then the Success attends him according to his Expectation.

But the profane Expressions with which these Representations are attended, make them the more intolerable. Thus (h) *Polite* speaks to his Man; *We must prepare ourselves for the fourth Attack. And since I am to represent the Devil, you must be my Imp, and contrive a Dress suitable.* To which *Roger* answers; *Never fear, Sir,*

(a) The Walking Statue, at the beginning.

(d) Page 52, &c.

(e) Page 60, &c.

(f) Love in a Wood, Page 9.

(g) Page 12.

(h) Page 19.

(i) Page 29. line 13. and p. 33. l. 22.

(k) Page 29. line 13.

I'll be Imp, Devil, or Beelzebub, or what you please, to serve so good a Master.

[God grant, that these Words may not be true here after, tho now they are spoken in Jest.]

On this Occasion, the *Actors* never fail of commending the *Devil* himself. Thus *Toby* saith, (l) *I have better Luck now I am a Devil, than when I was a Woman.* And some would from thence take occasion to swear, that the *Devil* is the least of the two *Evils*. And in the other Play, (m) an antient rich *Knight*, and a *Merchant*, makes use of this Occasion to call the *Devil* his *Old Friend*.

The second Impiety is, The joining together the Name of *GOD* and the *Devil* at the same time. According to this Language, we may contradict the *Apostle*, and say, (n) That *Righteousness* hath Fellowship with *Unrighteousness*, and *Light* hath Communion with *Darkness*; nay, that in the *Play-House* *Christ* hath a Concord with *Belial*, and *GOD* hath an Agreement with the *Devil*. Thus when the *Actors* speak as if the *Devil* was present among them, they say, (o) *For Heaven's sake*, and swear (p) *By the Life*, and (q) *By the Wounds of the Son of GOD*. And in the other, (r) the *Knight* saith, *The Devil! Hell! Fury! The Lord have Mercy upon me! The Devil! Oh!* But certainly this Prayer to *GOD* would better become them in private, and upon their *Knees*, than upon the *Stage*, on so profane an Occasion.

The third Battery erected against *Heaven* at such a time, is, The vilifying either of *Religion* in general, or of the *Christian Religion* in particular. Thus *Roger* saith, (s) *What an odd kind of Jumble will appear in my Stratagems? I think I began with Religion, and am like to end*

(l) The Walking Statue, p. 63. l. 6.

(m) Love in a Wood, p. 33. l. 26.

(n) 2 Cor. 6. 14, 15, 16.

(o) The Walking Statue, p. 63. l. 20.

(p) Ibid. p. 62. l. 11. and p. 63. l. 1.

(q) Ibid. p. 62. l. 14.

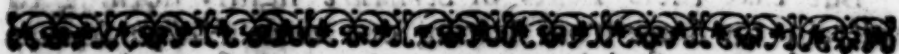
(r) Love in a Wood, p. 29. l. 27.

(s) Ibid. p. 29. l. 27.

Chap. 3. *Witchcraft and Magick encouraged.* 9

with the Devil. It will be a very pretty Transition in History; especially, since in the one he miscarried, and in the other he succeeded. And (t) the Knight saith, *Tou Rogues! And are ye such pitiful, cowardly, unchristian-soul'd Fellows, as to be afraid of the Devil!*

[From such Abominations as these, Good LORD, in thy due time, deliver us.]



C H A P. III.

Witchcraft and Magick encouraged by the Stage.

A Nother Method made use of at the *Play-Houses*, is to entertain their Followers with *magical Representations, conjuring, or consulting the Devil*. This surely can be no great Diversion, at least no proper one for *Christians*, and may be apt to fill the Heads of raw and ignorant Persons with false and dangerous Notions, as if the *Devil's Power and Knowledge* was much greater than it is; insomuch that they may come in time to think it their Interest to be upon good Terms with him; as we hear of many in our own Country, who have been so wicked, as to make Compacts with him, and as some of the *Indians* are said to worship him for fear lest he should hurt them: and thus the *Worship of GOD* is of course laid aside, and all hope of his Favour and Blessing is renounced and forfeired.

We are told, (a) That the Soul, that turneth after such as have familiar Spirits, and after Wizards, to go a whoring after them, GOD will even set his Face against that Soul, and will cut him off from among his People. And when (b) Saul did seek to a Woman at Endor, who had a familiar Spirit, the Event is recorded: So Saul died

(t) The Walking Statue, p. 62. l. 28.

(a) Levit. 20. 6.

(b) 1 Sam. 28. 7, &c. compar'd with 1 Chron. 10. 13, 14.

for his Transgression, which he committed against the LORD, and also for asking counsel of one that had a familiar Spirit, to enquire of it; therefore he slew him. In (c) the Apocrypha, we are told, that GOD hated and destroyed the Canaanites for doing most odious Works of Witchcraft. And St. Paul (d) reckons Witchcrafts among the Works of the Flesh; and protests, that they who do such things, cannot inherit the Kingdom of GOD.

But that these Texts of Scripture signify nothing to restrain the Stage from setting out those Hellish Studies with the utmost Advantage, will appear from the various Methods in our modern Plays, which tend to promote them.

The First which I shall mention, is the using such Words, as signify *Compacts* or *Consulting* with him, in a sense which implies something most pleasant, delightful, and satisfactory. This is a bold way of ordering *Metaphors*; but nothing is more usual upon the Stage. The Design hereof can only be to dispel those black and dismal Apprehensions, which People justly entertain of the Devil, and his Actions; and by frequent Insinuations, to make them believe, that they have been mistaken in these Notions. The (e) Word in the Hebrew Bible, which we translate an *Inchanter*, is derived from another, which signifies a *Serpent*, and therefore plainly refers to the Devil, who is (f) often called by this Name. Thus (g) when Balaam saw, that it pleased the LORD to bless Israel, he went not, as at other times, to seek for *Inchantment*s. For *Serpents*, in the Hebrew; that is, for *Devils*. Such Crimes as these were (h) capital among the Jews; and all (i) who did such things, were an *Abomination* to the LORD. And the Crime is not less among Christians. The Stage-Poets give the Words, which signify such *Vices*, a very different Turn. By

(c) Wisd. 12. 4.

(d) Gal. 5. 19, 20, 21.

(e) Levit. 19. 26. Numb.

23. 23. 2 Kings 17. 17.

2 Kings 21. 6. and 2 Chron.

33. 6.

(f) Gen. 3. 1, 2, 4, 13, and 14. Rev. 12. 9. and Rev. 20. 2.

(g) Numb. 24. 1.

(h) Exod. 22. 18.

(i) Deut. 18. 10, 11, 12.

(k) Bewitching, (l) Magick, and (m) Inchanting, they only signify something, which is most pleasant and desirable. A Charm is a Word which is taken in an ill sense in Prose, and signifies something done by the secret Operation of the Devil. Thus (as a Stage-Poet also expresseth it) (n) Witches whisper their Charms. At other times it signifies something which is most apt to engage Affections, particularly our Love and Admiration. The Psalmist saith, (o) There be many that say, Who will shew us any good? LORD, lift thou up the light of thy countenance upon us. Thou hast put Gladness in my Heart, more than in the time, that their Corn, and Wine, and Oil increased. On the Stage it is thus express'd, (p)

*I never solid Joy cou'd find,
Where I my charming Sylvia mis'd.*

Thus the Word is frequently used, when spoken of (q) a Country Life, (r) of Drinking, (s) of a Dress, (t) of Gold, (u) of an Intrigue, (x) of Love,

(k) The Humours of the Army, p. 59. l. 31. The Maid the Mistress, p. 40. l. 16. Almyra, p. 44. l. 3. The Female Advocates, p. 10. l. 25. The Modern Prophets, p. 21. l. 14. The Modish Husband, p. 19. l. 11. and p. 47. l. 8. The Squire of Alsatia, p. 15. l. 33. and Vice Reclaim'd, p. 14. l. 23.

(l) Almyra, p. 44. l. 3. The Faithful Bride of Granada, p. 59. l. 16. The Successful Pirate, Prologue, l. 5. The Wonder, p. 52. l. 29. and Woman is a Riddle, p. 56. l. 19.

(m) The Cruel Gift, p. 9. l. 32. The Maid the Mistress, p. 25. l. 10. The Rival Brothers, p. 78. l. 26. The Royal Convert, p. 65. l. penult. and Zelmane, p. 49. l. 16.

(n) The Unfortunate Dutchess of Malfi, p. 38. l. 30.

(o) Psal. 4. 6, 7.

(p) The Squire of Alsatia, p. 16. l. 25.

(q) The Humours of the Age, p. 25. l. 11. The Tender Husband, p. 22. l. 23. The Wonders of the Sun, p. 50. l. 23. and Venus and Adonis, p. 14. l. 6.

(r) The Wife of Bath, p. 62. l. 32. and, The Wonders in the Sun, p. 12. l. 33.

(s) Three Hours after Marriage, p. 55. l. 30.

(t) The Wife's Relief, p. 27. l. 5.

(u) Woman is a Riddle, p. 4. l. 35.

(x) The Wife of Bath, p. 62. l. 32. The Wonders of the Sun, p. 21. l. 19. and p. 22. l. 19. and Woman is a Riddle, p. 28. l. 7.

(j) of

(y) of Men, (z) of Musick, (a) of Verses, and (b) of Women.

And

(y) A Wife well manag'd, p. 12. l. 2. The Drummer, p. 32. l. 31. and The Metamorphosis, p. 47. l. 20. and 28. The Successful Pirate, p. 32. l. 20. The Tender Husband, p. 17. l. 2. p. 23. l. 5. p. 43. l. ult. and p. 49. l. 12. The Wife of Bath, p. 19. l. 21. and p. 53. l. 26. The Wife's Relief, p. 31. l. 35. The Wonder, p. 12. l. 16. Thomyris, p. 22. l. 36. p. 23. l. 9. p. 34. l. 2. and p. 41. l. 13. Three Hours after Marriage, p. 20. l. 7. Tunbridge-Walks, p. 22. l. ult. Venus and Adonis, p. 10. l. 23. p. 11. l. penult. and p. 17. l. 1. Wit at a Pinch, p. 27. l. 13. Wit without Money, p. 59. l. 24. Woman is a Riddle, p. 23. l. 11. p. 45. l. 13, and 22. and p. 50. l. 2. and Zelmane, p. 19. l. 2, and 16.

(z) The Wonders of the Sun, p. 56. l. 6. and p. 60. l. 9. and Venus and Adonis, p. 17. l. 21.

(a) The Victim, Epilogue, l. 1. and The Wife of Bath, p. 28. l. 30. and p. 47. l. 32.

(b) Almyna, p. 44. l. 3. A Wife well manag'd, p. 7. l. 15. and p. 18. l. 4, and 9. Love's Contrivance, p. 20. l. 3. Love's Last Shift, p. 12. l. 12. p. 49. l. 16. p. 55. l. 23, and 37. p. 57. l. 12. and p. 65. l. 31. Myrtilus, p. 10. l. 1. The Faithful Bride of Granada, p. 37. l. 9. and p. 59. l. 16. The False Friend, p. 31. l. 9. The Gotham Election, p. 37. l. 27. and p. 70. l. 6. The Humours of the Age, p. 27. l. 20. The Humours of the Army, p. 7. l. penult. p. 65. l. 29. and p. 66. l. 16. The Maid's the Mistress, p. 50. l. 13. and p. 52. l. 24. The Mistake, p. 5. l. 4. and p. 44. l. 34. The Modern Prophets, p. 6. l. 33. and p. 62. l. 21. The Modish Husband, p. 60. l. 3. and p. 66. l. 10. The Perfidious Brother, p. 23. l. 20. and p. 38. l. ult. The Perplex'd Lovers, p. 10. l. 1. p. 17. l. 13. p. 23. l. 1. and p. 24. l. 23. The Persian Princess, p. 3. l. 12. p. 16. l. 13. p. 21. l. 8. p. 35. l. 4. and p. 59. l. 3. The Platonic Lady, p. 48. l. ult. The Portsmouth Heiress, p. 51. l. 10. The Pretender's Flight, p. 6. l. 3. p. 7. l. antepenult. p. 14. l. 18. and p. 38. l. 21. The Provok'd Wife, p. 15. l. 13. and p. 54. l. 3. The Relapse, p. 31. l. 28. and p. 46. l. 3. The Rival Brothers, p. 100. l. 21. The Royal Convert, p. 27. l. 30. and p. 29. l. ult. The Squire of Alsatia, p. 16. l. 26. p. 17. l. 37. and 42. p. 50. l. 32. and p. 52. l. 37. The Sultaneis, p. 4. l. 22. and p. 49. l. 24. The Temple of Love, p. 18. l. 26. and p. 19. l. 25, and penult. The Tender Husband, p. 39. l. 3, and 14. and p. 44. l. 22. The Victim, p. 23. l. 32. p. 24. l. 17. p. 25. l. 17. and p. 27. l. ult. The Wife of Bath, Epilogue, l. 4. p. 1. l. 8. p. 4. l. 18. p. 18. l. 11. p. 19. l. 36. p. 33. l. 20. p. 42. l. antepenult.

Chap. 3. encouraged by the Stage.

13

And thus it is said that (c) *Vice* itself hath power to charm. In a late Play, a Woman comes in to Colonel *Manly's* Room thro a false Door, his Man *Aspin* saith, (d) he firmly believes that it is some Fairy or other; that (e) it was a Spirit, and (f) vanished according to custom; nay, that it was (g) the Devil himself, or (h) a Witch. But lest these Expressions should seem formidable, the Colonel treats her in another Language, and saith, (i) *She is some Divinity come down from Heaven to bless him, and he hath offended her with his Rashness*; and he addresseth himself thus to her, (k) *What you are, neither Angel nor Goddess are Terms great enough to express*. Thus as the Poets borrow such Metaphors, when they speak of Witches and Witchcraft; so they all imply something which is very taking and delightful.

But we need not to insist upon Figures, when they speak their Sense in plainer Language. One tells us

penult. p. 45. l. 20. p. 46. l. 2. p. 51. l. 13. p. 53. l. 22. and p. 55. l. 4. The Wife's Relief, p. 18. l. 30. p. 20. l. 34. p. 21. l. 19. p. 27. l. 21. p. 30. l. 36. and p. 54. l. 9. The Wonder, p. 38. l. 19. p. 41. l. 15. p. 61. l. 20. p. 62. l. 13. p. 66. l. 24. and p. 68. l. 20. The Wonders of the Sun, p. 20. l. 21. p. 26. l. 11. and p. 52. l. 13. Thomyris, p. 6. l. 26. p. 10. l. 2. p. 16. l. 24. p. 18. l. 4. p. 20. l. 34. p. 24. l. 24. p. 26. l. 12. p. 36. l. 16. and p. 44. l. penult. Titus Manlius, p. 49. l. 9. Tunbridge-Walks, p. 23. l. 25. p. 27. l. 16. and p. 38. l. 3. Venus and Adonis, p. 12. l. 12. and p. 15. l. 6. and 16. Vice Reclaim'd, p. 9. l. penult. p. 12. l. 25. p. 13. l. 18. p. 41. l. 5. and p. 55. l. 10. Ulysses, p. 4. l. 14. p. 9. l. 25. p. 28. l. 12. and p. 45. l. 6. and antepenult. Wit at a Pinch, p. 3. l. 21, and 22. p. 12. l. 22. p. 13. l. 3. p. 18. l. 1. and p. 49. l. 27. Woman is a Riddle, p. 11. l. 4. p. 27. l. 3. p. 37. l. 21. p. 46. l. 14, 24, and 34. p. 47. l. penult. p. 48. l. 28. p. 49. l. 35. p. 92. l. antepenult. and p. 96. l. ult. and Zelmane, Prologue, l. 9. p. 9. l. 12. p. 11. l. 5. p. 17. l. 4. p. 23. l. 1. p. 24. l. 16. p. 41. l. 27. p. 42. l. 13. p. 53. l. penult. and p. 65. l. 8.

(c) Love's Last Shift, p. 57. l. 2.

(d) Woman is a Riddle, p. 1. l. 10.

(e) Ibid. p. 1. l. 17.

(f) Ibid. p. 1. l. ult.

(g) Ibid. p. 5. l. 1.

(h) Ibid. p. 37. l. 16.

(i) Ibid. p. 37. l. 13.

(k) Ibid. p. 37. l. 27.

of

(t) of the great Power of the Devil, (u) that he could carry a Room thro the Air by Enchantment. Another plainly intimates, (x) that what a Wizard cannot hinder, is impossible to be prevented. One (y) young Lady of a good Fortune talks of (z) Raising the Devil, to accomplish her Ends. And another (a) wishes that she had made a Contract to be a Witch, that so she might ease herself by Revenge, and perish with Joy. One describes (b) the Devil, that he wears Petticoats, and chuses the Shape of a Woman, it being a Form that best agrees with his infernal Qualities. And certainly, to an Actor, as it is now managed, this is not a frightful Description. In another Play (c) a Wizard is describ'd, as one who, (d) like GOD, came flying upon the Wings of the Wind, mighty in Spells, in Charms, and Magick Love; and accordingly, when he did aid the Actors, then Earth, Hell, and all aerial Demons join'd with them to blast their Enemies.

From these Expressions, I shall proceed to their Actions, which are too sad a Demonstration of what I charge them with. Sometimes (e) England or (f) Scotland is the Scene for their Enchantments, and the Nation thereby represented as wholly addicted to such detestable Practices. Sometimes (g) the Scene is in distant Countries; and at another time (h) even in the Sun it self. And thus this infernal Fiend is not only said to (i) rule in the Air; but is so represented on the Stage, as if that Saying in our excellent *Te Deum* was spoken of him; as if the whole World was a Temple devoted to his Service, and both Heaven and Earth was full of his Majesty, and of his Glory.

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| (t) Woman is a Riddle, p. 84. l. 31. | 5. l. 1. |
| (u) Ibid. p. 84. l. 24. | (c) Lucius, p. 7. l. 14. |
| (x) The Pretender's Flight, p. 32. l. 14. | (d) Psal. 18. 10. |
| (y) Woman is a Riddle, Drama. | (e) The British Enchanters, <i>Dramatis persona in fine.</i> |
| (z) Ibid. p. 93. l. 18. | (f) Mackbeth. |
| (a) The Man of Mode, p. 204. l. 24. | (g) Hercules, Rinaldo, and Theseus. |
| (b) Woman is a Riddle, p. | (h) The Wonders in the Sun. |
| | (i) The unfortunate Dutchess of Malfi, p. 15. l. 26. |

In several of these *Plays* we have *Enchantments* (k) performed to the Life, attended with such Success, as may seem to the Audience to be more than the Effect of a natural Power. These *Enchantments* are perform'd with Rods or Wands, sometimes as (l) in reality, and at other times (m) only in a burlesquing manner, to make the sacred Story appear more ridiculous.

When *Moses* was appointed by GOD to deliver the Children of Israel out of Egypt, he had this Command, (n) *Thou shalt take this Rod in thine hand, wherewith thou shalt do signs.* And it is recorded (o) that he did so upon several Occasions. In the *Play-house*, these Rods are called (p) *Mystical* and (q) *inchanred Wands*. Sometimes the things done by them, are expressly said (r) to be some of the *Devil's Frolicks*; and at other times the Power of the Almighty GOD is ascribed to them.

In a very late *Play*, (s) a pretended *Conjurer* hath a long white Rod in his Hand, of which an Actor makes this Remark: *You may be sure there's a good deal of Virtue in that Rod; I fancy 'tis made of Witch-Elm.* After this the *Conjurer* asks, (t) *But where's my Rod?* Then (u) he lays his Rod on another's Head, whilst they who stand by are afraid of the Consequence. And (x) after that, he walks about in a pensive Posture, waving his Rod. And that we might not be ignorant of the Design both in this and other *Plays*, the Poet hath here given us a

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| (k) The <i>British Enchanters</i> ,
p. 1. l. 4. p. 4. in fine, and p.
16. <i>Mackbeth</i> , p. 41. Act 4.
<i>Theseus</i> , p. 37. l. 1. p. 43. in
fine, and p. 49. Scene 4. | 8. 5, 16, 17. & 9. 23. & 10. 13.
& 14. 16. & 17. 5, 9. Numb.
20. 8, 9, 11. |
| (l) <i>Rinaldo</i> , p. 45. l. antepen.
p. 47. l. 12. and p. 49. l. 32.
The <i>British Enchanters</i> , p. 1. in
fine. <i>Theseus</i> , p. 49. l. 1. Sc. 4. | (p) The <i>Wife of Bath</i> , p. 35.
l. 10. |
| (m) The <i>Drummer</i> , p. 22.
l. 15, &c. p. 25. l. 10. p. 48. l.
16, and 18. and p. 51. l. 17.
The <i>Wife of Bath</i> , p. 35. l. 10. | (q) The <i>British Enchanters</i> ,
p. 1. l. penult. <i>Theseus</i> . p. 49.
Sc. 4. l. 1. |
| (n) <i>Exod.</i> 4. 17. | (r) The <i>Wife of Bath</i> , p. 26.
l. 25. |
| (o) <i>Exod.</i> 4. 2, 4, 20. & 7.
9, 10, 11, 12, 17, 19, 20. & | (s) The <i>Drummer</i> , p. 22.
l. 14. |
| | (t) <i>Ibid.</i> p. 25. l. 10. |
| | (u) <i>Ibid.</i> p. 48. l. 16. |
| | (x) <i>Ibid.</i> p. 51. l. 17. |

Key to understand his Meaning. For (y) when one saith, *I would not have you rally things that are serious*; he is answer'd, with an Oath, *Well enough? But where's the Jest or Rallying any thing else?* All the Wit consists in the profane Allusion; and without this, there could be no Diversion for the Audience.

But for a farther Proof of this their Practice, I shall only add two Quotations out of another Play, which I hope will be sufficient.

(z) *But one thing more, if 'tis within your Art,*
(i. e. of Conjurat[i]on)

*(As what is not?) whose pow'rful Wand commands
The most obdurate, most lethargick Spirit;
From Air, Earth, Water, wheresoe'er residing,
Atone the Gods (i. e. the Devils) for me and Hell's
Great Queen.*

And in the next (a) Page the High Priest sings:

*By the Spirit in this Wand,
Which the Silver Moon commands,
By the pow'rful God of Night,
By the Love of Amphitrite.*

[By the Mystery of thy holy Incarnation, (which was to destroy the Works of the Devil:) By thy holy Nativity and Circumcision; By thy Baptism, Fasting and Temptation; By thine Agony and bloody Sweat; By thy Cross and Passion; By thy precious Death and Burial; By thy glorious Resurrection and Ascension, and by the Coming of the Ghost;

Good Lord, deliver us from such Impieties as these.]

Here we have Devils, (b) some rising from under the Stage; (c) others flying down from above; (d) others

(y) Ibid. p. 11. l. 28.

(z) Alarbas, p. 24. l. 3.

(a) Ibid. p. 25. l. 25.

(b) Hercules, p. 40. l. 5. Rinaldo, p. 45. l. 18, and 21. p. 47. l. 7. and p. 49. l. 20, and

31. The British Enchanters, p. 16. l. 16. and p. 20. l. 10. Thefeus, p. 45. Scene 3. l. 1.

(c) The British Enchanters, p. 16. l. 17. and p. 33. l. 23.

(d) Ibid. p. 16. l. 18.

crossing

crossing to, and fro, and (e) others flying away. Some (f) go off, and (g) others sink down and disappear. One of these Fiends (h) attacks a Woman, (i) takes a Sword from a Man, and flies away; and another (k) sits in a Boat. At one time (l) two *Spirits* enter, leading in a Prisoner; and at other times, there is (m) a dreadful, or an innumerable Host of *Spirits*. These are Eruptions of *Hell* with a Witness; and we may wonder, that the Smoke of them hath not darkned the Sun, and turn'd the Air into Plague and Poison.

Sometimes these *Spirits* act their Parts on the Stage, and sometimes (n) they continue in the Air. Some (o) draw up, and others (p) are drawn up in order of Battle. Some (q) fight in the Air, and some (r) on the Stage. Here we have (s) Guards of *Devils* (t) attending on their *Enchanters*; and (u) a Person thus attended is called a (x) good *Enchantress*.

At one time, these (y) *Furies* enter, carrying in the one hand a Knife, and in the other hand a Torch. At (z) another time they enter, (a) tormenting an *Actress*, and (b) afterwards carry her off. At one time (c) a Troop of *Devils* seize a Man, and carry him to an *Inchanted Palace*. At another time they (d) seize a Man, and carry him into *Hell*: And that neither Sex may escape, at another time (e) a Cavern opens, and several *Devils* appear, and carry a Woman under-ground, to the same

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| (e) Hercules, p. 30. l. 2. | (q) Ibid. p. 34. l. 6. |
| (f) Theseus, p. 47. in fine. | (r) Ibid. l. 7. |
| (g) Rinaldo, p. 17. l. 5. | (s) Ibid. p. 22. l. 14. |
| (h) Theseus, p. 37. l. antepen. | (t) Ibid. p. 24. l. 22. |
| (i) Ibid. p. 39. l. 3. | (u) Ibid. p. 31. l. 14. |
| (k) Rinaldo, p. 21. Act 2. | (x) Ibid. <i>Dramatis Persona.</i> |
| Scene 1. | (y) Theseus, p. 49. Sc. 3. l. 9. |
| (l) Ibid. p. 31. Scene 6. | (z) Ibid. p. 39. l. 17. |
| (m) Hercules, p. 30. l. 1. Rinaldo, p. 49. Scene 4. l. 7. | (a) Ibid. l. 21. |
| (n) The British Enchanters, p. 33. l. 21. | (b) Ibid. in fine. |
| (o) Ibid. p. 33. l. 24. | (c) Hercules, p. 28. l. 16. |
| (p) Ibid. p. 33. l. 22. & penult. | (d) The British Enchanters, p. 25. l. 10. |
| | (e) Hercules, p. 40. l. 5. |

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place.

place. At another time, they (f) stand in various Forms and Aspects, guarding an *enchanted Palace*. And as in *Scripture*, (g) the good *Angels* are said to be *ministering Spirits*, sent forth to minister unto them, who shall be *Heirs of Salvation*: So upon the *Stage*, the *Devils* are represented as ready to attend upon the *Actors*, and make *Diversion* for the *Audience*.

Here we have set before us an (h) *enchanted Island* and an (i) *enchanted Palace*, (k) plac'd upon a *Rock*, (l) guarded with *Devils*, and (m) delightful *Gardens* adjoining to such a *Palace*. One of them (n) is plac'd upon the utmost *Height* of the most backward part of the *Stage*, with blazing *Battlements*. In the midst of the *Wall* is seen a *Gate*, with several *Arches*, supported by *Pillars* of *Chrystal*, *Azure*, *Emeralds*, and all sorts of *precious Stones*. And thus the *Habitation* of *Devils* is represented as if it would vie with the (o) holy *Jerusalem* in *Heaven*, when fill'd with the *Glory* of *G O D*.

Besides, here is care taken, that the *Audience* may really look upon these things as the *Effect* of *Magick*. Accordingly (p) one of the *Palaces* suddenly disappears, and nothing is left to be seen but a *dark Desert*. The other (q) lofty *Palace*, with the whole *Mountain*, immediately vanishes away, and only leaves a vast *Rock* in the middle of the *Sea*; and (r) the whole *Prospect* of the *Garden* vanisheth in a moment, leaving in its place the *View* of a wild and open *Country*.

And now let us see what part these *Witches* act. One of them (s) frequently changes herself into the *Shape* of another *Person*, and then (t) again into her own. Another, (u) by her *Enchantments*, changes the *Scene*

(f) Rinaldo, p. 43. *Act* 3. *Scene* 1. l. 6.

(g) Heb. i. 14.

(h) Theseus, p. 47. *in fine*.

(i) Hercules, p. 26. l. 23. Rinaldo, p. 27. l. 23. Theseus, p. 57. *Act* 5. *Sc.* 1.

(k) Hercules, p. 36. *Sc.* 2.

(l) Rinaldo, p. 43. *Act* 3. *Sc.* 1. l. 6.

(m) Ibid. p. 27. *Sc.* 4.

(n) Ibid. p. 43. *Act* 3. *Sc.* 1.

(o) Revel. 21. 10, to the end.

(p) Hercules, p. 30. l. 1.

(q) Rinaldo, p. 47. l. 12.

(r) Ibid. p. 49. l. 32.

(s) Ibid. p. 35. l. 18. p. 37. l. 8. p. 39. l. 13.

(t) Ibid. p. 37. l. 1, 24. p. 41. l. 1.

(u) Theseus, p. 37. l. 21.

into an horrid Desert, full of frightful *Monsters*; and in revenge (x) sets a whole Palace on fire with this Expression (y) :

Hell then is arm'd, full of Rage and Fury of my own Contrivance. Thus parting, I bid you the best Farewell.

Some *Witches* enter (z) flying, some (a) vanish, (b) especially in the time of Danger; and some (c) fly away (d) with this Expression :

*Come, hover thro the filthy foggy Air;
To us fair Weather's foul, and foul is fair.*

In the midst of such horrid Representations as these, the Audience is told twice in the same Page (e) of the *Charms of Magick*, (f) the *Pleasures of Witchcraft*, and charming the *Air* to cheer the *Heart*, and make a Diversion.

In one Play (for the quoting of one is enough) we have (g) *Musick*, and (h) *Songs*, and (i) *Dances* for *Witches*; and (k) a whole Train of *Witchcraft* is imitated. In (l) their Discourse they talk of commanding the Winds, and making foul Weather, to the distress of Mariners, and the Revenge of themselves.

In one of these *Songs*, the *Witches* (m) give us an account of their merry way of living. In (n) another, they tell us, that *all things go fair for their Delight*. At another time, (o) *Hecate* being rais'd from *Hell* by the *Witches*, (p) descends, as it were, from *Heaven* in a

(x) Ibid. p. 65. l. ult.

(y) Ibid. p. 65. Sc. 5. l. 4.

(z) Mackbeth, p. 3. l. 21.

(a) Ibid. p. 5. l. 26. & p. 44. l. 6.

(b) Rinaldo, p. 51. l. 10.

(c) Theseus, p. 63. l. 8. Mackbeth, p. 1. Act 1. l. 12.

(d) Mackbeth, p. 1. l. 10.

(e) The British Enchanters, p. 2. l. 5, & antepenult.

(f) Mackbeth, p. 44. l. 6.

(g) Ibid. p. 39. l. 38. p. 44. l. 9.

(h) Ibid. p. 24. l. 32. p. 25. l.

19. p. 39. l. 38. & p. 40. l. 1, 17, & 23.

(i) Ibid. p. 25. l. 19. p. 26. l. 6. & p. 44. l. 9.

(k) Ibid. p. 41, & c. Act 4. Scene 1.

(l) Ibid. p. 3. l. 23.

(m) Ibid. p. 25. l. 19.

(n) Ibid. p. 40. l. 18.

(o) Ibid. p. 39. l. antepenult.

(p) Ibid. p. 40. l. 1.

Machine, with singing within. At another time, *Heate* (q) endeavours to revive the Spirits of *Mackbeth* with magical Performances, after this Speech to the *Witches*:

*Come, Sisters, let us chear his Heart,
And shew the Pleasures of our Art;
I'll charm the Air to give a Sound,
Whilst you perform your Antick Round.*

Beside these short Flights, *Witchcraft* is commended at large in a (r) solemn Song for such a purpose. As,

*Oh! what a dainty Pleasure's this,
To sail i'th' Air,
Whilst the Noon shines fair,
To sing, to toy, to dance and kifs!
Over Woods, high Rocks and Mountains,
Over Hills, and mighty Fountains;
Over Steeples, Tow'rs, and Turrets,
We fly by Night 'mongst Troops of Spirits.
No Rings of Bells to our Ears sounds,
No Howls of Wolves, nor Yelps of Hounds;
No nor the Noise of Waters Breach,
Nor Cannons Throats our Heights can reach.*

[From all the Deceits of the World, the Flesh and the Devil, Good LORD, deliver us.]

To put this matter in a clearer Light, it will be requisite to compare some Places of Scripture with the Words and Actions in the *Play-house*.

The Scriptures speaking of the Majesty and Glory of GOD, tell us, (s) that he made a Decree for the Rain, and a way for the Lightning and the Thunder; that (t) it is the LORD, who thunders in the Heavens, and the Highest, who gives his Voice, and shoots out his Lightnings; that (u) it is the glorious GOD, who maketh the Thunder; and (x) he maketh Lightnings with the Rain, and bring-

(q) Ibid. p. 44. l. 6.

(r) Ibid. p. 40. l. 23.

(s) Job 28. 26.

(t) Psal. 18. 13, 14.

(u) Psal. 29. 3.

(x) Psal. 135. 7.

eth the Winds out of his Treasuries. In the *Play-house* we have (y) *Thunder and Lightning*, represented, sometimes as rais'd by (z) *Devils*, and sometimes by (a) *Witches*. We have also (b) an Addition of *Showers*, when the *Witches* speak thus to one another :

*When shall we three meet again,
In Lightning, Thunder, and in Rain?*

The *Scriptures*, speaking further of the *Majesty of GOD*, tell us, (c) *He made Darkness his secret place, his Pavilion round about him were dark Waters, and thick Clouds of the Skies*; even when at the *Brightness* that was before him his thick *Clouds pass'd, Hail-stones and Coals of Fire*. In (d) the *Play-house* the *Stage* is also darkned at a time, when *Thunder and Lightning* is represented as rais'd by the *Devil* (e); tho not only on such *Occasions*.

The *Scriptures* also speaking of the *Glory of GOD*, faith (f) *he maketh the Clouds his Chariots, and walketh upon the Wings of the Wind*. This Expression is imitated by an *Actress* on the *Stage*, when (g) she speaks of the *Devil* :

*Hark! I am call'd; my little Spirit (see)
Sits in a foggy Cloud, and stays for me.*

Accordingly, sometimes (h) a *Witch* appears in the *Clouds*. At other times (i) the *Devils* descend in *Clouds*. And to give (k) but one Instance at large, *A black Cloud descends, all filled with dreadful Monsters, spitting Fire and Smoke on every side. The Clouds covers two Actresses, and carries them up swiftly into the Air, leaving in their*

(y) *Mackbeth*, p. 39. l. 19. The *British Enchanters*, p. 33. l. 19.

(z) *Alarbas*, p. 26. l. 13, 22. *Rinaldo*, p. 45. l. 23. The *British Enchanters*, p. 16. l. 19. p. 33. l. penult. & p. 34. l. 8.

(a) *Mackbeth*, p. 1. *Act* 1. Sc. 1. & p. 3. l. 21. The *British Enchanters*, p. 1. l. 5. & antepenult.

(b) *Mackbeth*, p. 1. l. 1.

(c) *Psal.* 18. 11, 12.

(d) *Alarbas*, p. 25. l. 13. The *British Enchanters*, p. 16. l. 19.

(e) *Elfrid*, p. 35. *Act* 5.

(f) *Psal.* 104. 3.

(g) *Mackbeth*, p. 39. l. penult.

(h) *Theseus*, p. 53. Sc. 6.

(i) The *British Enchanters*, p. 33. l. 20.

(k) *Rinaldo*, p. 15. l. ult.

places two frightful Furies, who having grinn'd at, and mock'd an Actor, sink down, and disappear.

The Scriptures say of GOD, (l) *There went up a Smoke out of his Nostrils, and Fire out of his Mouth devoured; Coals were kindled at it. He bowed the Heavens also, and came down; and Darknes was under his Feet. And he rode upon a Cherub, and did fly; yea, he did fly upon the Wings of the Wind.* In one (m) *Play a Witch descends in a Chariot drawn by flying Dragons.* In a second, (n) *a Chariot descends, drawn by two Dragons, spitting Fire; from whence two Devils come out, who seize a Woman, and carry her off in the Chariot.* In a third, (o) *a Chariot descends swiftly, drawn by Dragons, into which an Enchantress enters. After this (p) the Chariot mounts into the Air, and vanishes with her, whilst in the midst of Thunder, she blasphemously attributes to her self the Works of GOD, and says: (q)*

*Up to th' etherial Heav'ns, where Gods reside,
Lo! thus I fly to thunder on thy Side.*

Like to this is another blasphemous Sentence in a (r) later Opera.

*When I return, you'll see
Lightning and Thunder thrown by me:
Tempests and Comets shall amaze;
With dreadful Fires the World shall blaze.
Terror, Destruction ready stand,
And Death in my revengeful Hand.*

And now, what Christian can be unconcern'd at such intolerable Affronts offer'd to his GOD? Or what can be a juster Reason for Indignation than such a daring Insolence? How can Resentment be better shewn? Or how can Aversion be more seasonably exerted, than when a Creature shall set himself up to be equal to the

(l) *Psal.* 18. 8, 9, 10.

(m) *Theseus*, p. 65. Sc. 5.

(n) *Hercules*, p. 36. l. 21.

(o) *The British Enchanters*, p.

39. l. 8.

(p) *Ibid.* p. 39. l. 12.

(q) *Ibid.* p. 39. l. 10.

(r) *Hamlet*, p. 28. l. 21.

Great Creator? If it is a Wickedness, which GOD will not endure (s) to think, that GOD is such a one as our selves, what Wickedness must it be to speak as if we were like unto GOD? It was the (t) *Luciferian Pride* to think in this manner: *I will ascend into Heaven. I will exalt my Throne above the Stars of GOD. I will ascend above the Heights of the Clouds. I will be like the most High.* And if this Vice did cast the fallen Angels out of Heaven, and turn'd them into Devils, it may also justly cast us into that Place of Torments, which is reserved for them. O therefore (u) consider this, ye that forget GOD, lest he tear you in pieces, and there be none to deliver you.

But tho the bare Repetition of these daring Impieties cannot but raise the Ferment of the Blood, if we have any Zeal left for GOD and Religion; yet that which follows, is much worse. In another Play (x) a *Witch* descends from above in a Chariot drawn by two huge Dragons, out of whose Mouths issue Fire and Smoke, whilst she twice together addresses herself to the Devil in these Words:

*Ye Furies most terrible,
Follow me,
Surround me,
With Faces most horrible.*

The Chariot being descended, the Dragons rush forward, and draw her toward a supposed King of Jerusalem, who advances to meet this Imp of the Devil with such Expressions, as are only fit to be us'd to our dear Redeemer himself.

*How timely, Charmer, art thou thus arriv'd
To cure the Wounds of my disorder'd Soul!*

[From all these Crafts and Assaults of the Devil;
From thy Wrath and everlasting Damnation, which
these crying Sins do justly call for,
Good Lord, deliver us.]

(s) *Psal.* 50. 21.

(t) *Isa.* 14. 12, 13, 14.

(u) *Psal.* 50. 22.

(x) *Rinaldo*, p. 11. Sc. 5.

The Scriptures tell us, (r) that the Devils believe and tremble. In the Play-House he is called (s) a merry Devil. Accordingly when Witches are concerned, the Devil seldom fails to act his Part for their Diversion, sometimes (t) with the Sound of Trumpets, sometimes (u) with Martial Musick mix'd with Instruments of Horror, and sometimes (x) playing on Instruments of War. Sometimes (y) they sing alone, and sometimes (z) Musick is join'd with their Singing: sometimes (a) there is a Chorus, and sometimes (b) there is a Dance of such infernal Spirits.

Our Blessed Saviour, who came to seek and to save the Souls, which were lost, tells us very solemnly twice together, and confirms it by two Parables, that (c) there is Joy in the presence of the Angels of GOD, over one Sinner that repenteth. When his Designs are frustrated, it is matter of Rejoicing on the Stage. Accordingly, here we have (d) Hell represented as a Jest, with Tombs and Dungeons, and also with Men and Women chain'd in Rows, and Devils for their Companions. Here we may observe them (e) flourishing their Instruments of Horror to make Diversion, and (f) carrying a Man to the Place of Torments, with a Flourish of Musick sounding Triumph, in direct opposition to the Joy of Angels at a Sinner's Conversion.

[Lord, lay not such Sins as these to our Charge, and punish us not, as we deserve, for such daring Provocations.]

When David was in the Cave, he said, (g) I cried unto thee, O LORD, and said, Thou art my Refuge, and my Portion in the Land of the Living. At another time,

(r) James 2. 19.

(s) Alarbas, p. 38. l. 14.

(t) The British Enchanters, p. 33. l. 19, and 35.

(u) Ibid. p. 34. l. 7.

(x) Ibid. p. 33. l. 21.

(y) Mackbeth, p. 40. l. 1.

(z) Ibid. p. 42. l. 8.

(a) The British Enchanters, p. 23. l. antepenult.

(b) Ibid. p. 24. l. 8.

(c) Luke 15. 7, 10.

(d) The British Enchanters, p. 22. l. 11. Compare this Quotation with Mede, p. 31. on Prov. 21. 16.

(e) Ibid. p. 24. l. 21.

(f) Ibid. p. 20. l. 10. & p. 22.

l. 11.

(g) Psalm 142. 5.

he said, (b) *In thee, O LORD, do I put my Trust, let me never be put to Confusion.* And when good King Jehoshaphat was streighten'd by his Enemies, he said, (i) *O our GOD, wilt thou not judge them? For we have no Might against this great Company, that cometh against us; neither know we what to do; but our Eyes are upon thee.* Upon the Stage another King of Jerusalem, but not another David, nor another Jehoshaphat, when besieged, saith to an Enchantress, (k) *In thee, and thee alone, my Soul confides.*

When (l) St. John in a Vision saw War in Heaven, the Devil prevailed not, neither after the first Battel was his place found there any more. This on the Stage is an undervaluing of his Power; and therefore he must not leave off in such manner, whilst the Poets are capable to assist him: but an Actor calls upon the Posse of Devils for another Battel, and sets GOD at defiance, whilst Britain is represented as the Place, where these things are acted.

(m) *Fly quick, ye Demons, from your black Abodes,
And try another Combat with the Gods;
Blue Fires, and pestilential Fumes arise,
And flaming Fountains spout against the Skies.*

And now, may we not use the Words of Moses, and say, (n) *Who is on the LORD's side? Let him come forth, and endeavour to suppress such unparallel'd Blasphemies.*

When GOD was willing to shew his Justice to the World in a remarkable manner, (o) he rained down Fire and Brimstone upon Sodom and upon Gomorrah; and at another time (p) the Earth opened her Mouth, and swallowed up Korah, Dathan, and Abiram. But to make a Mock of such dreadful Judgments, (q) Raining of Fire is represented on the Stage, and (r) the Earth opens and

(b) Psal. 25. 1.

(i) 2 Chron. 20. 12.

(k) Rinaldo, p. 13. l. 13.

(l) Rev. 12. 7, 8, 9.

(m) The British Enchanters, p. 33. l. 38.

p. 33. l. 29.

(n) Exod. 32. 26.

(o) Gen. 19. 24, 25.

(p) Numb. 16. 30, 31, 32.

(q) The British Enchanters,

p. 33. l. 38.

(r) Rinaldo, p. 45. l. 22.

swallows

swallows up *Actors* (even pretended *Christians*) with *Thunder, Lightning, and amazing Noises*, whilst the *Devil* hath the Credit of the whole Performance.

These are Challenges to awaken the Vengeance of the *Almighty*, daring him to exert his *Omnipotence*, to do Right to his *Honour*, and to vindicate his *Divinity*; by severer Effects of his Wrath and Indignation. These are outrageous Provocations, enough to arm all Nature in Revenge, to exhaust the *Judgments* of *Heaven*, to burn our *Metropolis* once more for an Example, or to sink the whole *Island* into the Sea.

I cannot forbear giving another Instance of this nature. When GOD was pleased to vindicate his own Honour, and to shew that he would not be thus affronted, by sending (s) a most dreadful Storm, which fill'd us all with Horror and Amazement; wherein he manifested both his Anger and his Power; and made us sensible, to our Sorrow, that *this was his Hand*, and that *he did it*: yet so great was the *Obstinacy* of the Stage under such signal Judgments, that we are told, (t) the *Actors* did in a few Days after entertain again their Audience with the ridiculous Plays of *The Tempest*, and *Mackbeth*. And that (u) at the mention of the (x) *Chimneys* being blown down, the Audience were pleased to clap at an unusual length of Pleasure and Approbation. Thus they all agree to mock the Great Governor of the World, who alone commands the Winds and the Seas, and they obey him. As if they would outbrave the Judgment, throw Providence out of the Chair, place the Devil in his stead, and provoke GOD once more to plead his own Cause, in sending a greater Calamity upon us. And since we continue to repeat the same Provocations, what can we expect, but the severer Effects of divine Vengeance?

But to proceed: The Prophet *Micaiah* (a) describes the Majesty of GOD in this manner. *I saw the LORD sitting upon his Throne, and all the Host of Heaven standing by him, on his Right-Hand and on his Left. And the*

(s) November 26. 1703.

(t) A Representation of the Impiety and Immorality of the English Stage, p. 5.

(u) Collier's Dissuasive from the Playhouse, p. 15.

(x) Mackbeth, p. 20. l. 2.

(a) 1 Kings 22. 19, 20, 21, 22.

LORD

LORD said, Who shall persuade Ahab, that he may go up and fall at Ramoth-Gilead? And there came forth a Spirit, and stood before the LORD, and said, I will persuade him. And the LORD said unto him, Wherewith? And he said, I will go forth, and I will be a lying Spirit in the Mouth of all his Prophets. And he said, Thou shalt persuade him, and prevail also. Go forth, and do so. Now what Wretch, who is not smitten with the Pleasure of Blasphemy, would put the Words of God to the holy Angels, into the Mouth of the Devil, when he speaks to his Witches? But compare the Expressions:

(b) *I shall e'er Night
Raise from the Center such a Spright,
As by the Strength of his Illusion,
Shall draw Mackbeth to his Confusion.*

When our blessed Saviour rose from the Dead, and had thereby given a full Demonstration, that he had finish'd the Work of our Redemption, he met his Disciples, (c) saying, All hail! and they came, and held him by the Feet, and worshipped him. When the Poets represent a Juggle, and take that occasion to praise the Devil in a set Hymn for that purpose, and in such Acts of Adoration, as are due only to the Divine Being, they crucify the Son of GOD afresh, and put him to open shame, by using his Expression on such an occasion. Thus (d)

*Hail, Pow'rs beneath, whose Influence imparts
The Knowledge of infernal Arts;
By whose unerring Gifts we move,
To alter the Decrees above:
Whether on Earth, or Seas, or Air,
The mighty Miracle we dare.
Whether on Beasts our Skill is shewn,
Or human Forms; what's more than human own.*

(b) Mackbeth, p. 38. l. 34.
(c) Matth. 28. 9.

(d) The Metamorphosis, p. 14.

This is but the third part of the *Song*, which proceeds to enumerate the Works of the *Devil*, in imitation of (e) one of our most excellent *Psalms* of Praise; and concludes with *invoking the Help*, and *craving the Assistance* of these *Powers* beneath. But I need not to transcribe any more; since if *GOD* should enter into Judgment, all the Blood in the Nation is not able to atone for this.

I shall only add, what, I suppose, the *Poets* and *Actors* do not mind, namely, that the same (f) Word in the Original is used (g) by *St. John*, where he cautions us against some Men, that we should not bid them *God-speed*, or say *Hail* unto them. *For he that biddeth them God-speed, or saith Hail, is Partaker of their evil Deeds.* If then we are Partakers with the *Devil* in his Sins, we shall without Repentance, be Partakers with him in his Sufferings.

I suppose, it will be urg'd, in Vindication of the Tragedy of *Mackbeth*, That the consulting with *Witches* is discourag'd, because *Mackbeth* himself, the principal Person in the *Play*, came to an untimely End by consulting with them.

But to this it may be answered, *First*, That granting this to be true, yet here is no Discouragement of *Witchcraft* or *Magick*. The *Witches* act their Parts (h) at several times, and (i) make both their *Entrance* and their *Exit* by *Flying*. They (k) sing, they (l) dance, they (m) commend their way of Living, and seem to have nothing to disturb them; and their (n) Character is, *that they have more in them than mortal Knowledge.*

But *Secondly*, It is not true, that *Witchcraft* is here discouraged; for *Mackbeth* is not the only Instance in this Case. *Banquo* had his Fortune told him, that he should be (o) *less than Mackbeth, and greater*; and

(e) *Psal.* 104.

(f) *Xαίρειν.*

(g) 2 *John*, v. 10, 11.

(h) *Mackbeth*, p. 1. l. 1. p. 3. l. 22. p. 24. l. 32. p. 39. l. 19. & p. 41. l. 1.

(i) *Pag.* 3. l. 22. & p. 1. l. 14.

(k) *Pag.* 24. l. 32. p. 25. l. 18.

p. 39. l. antepenult. p. 40. l. 1, 23. p. 42. l. 8.

(l) *Pag.* 26. l. 5.

(m) *Pag.* 40. l. 23.

(n) *Pag.* 10. l. 27.

(o) *Pag.* 5. l. 10.

that

that he should be (p) *not so happy, yet much happier.* The first part of these was true in himself, and the other Part in his Posterity. He was also told, (q) that *he should get Kings, but he should never be one.* Accordingly (r) he was kill'd, when his Son *Flean* escaped, and (s) *eight Kings* are supposed to be of his Race.

Mackduff also consults the *Witches*, and had these Answers (t):

1. *Saving thy Blood, will cause it to be shed:*
2. *He'll bleed by thee, by whom thou first hast bled.*
3. *Thy Wife shall, shunning Dangers, Dangers find,
And fatal be, to whom she most is kind.*

The first and third of these were fulfill'd, because upon the Death of *Banquo* (u) *Mackduff* flies for *England*; his Lady being afraid to travel, stays behind, keeps (x) herself and her Children in a strong Castle, where they were barbarously murder'd by *Mackbeth's* Orders. The other (y) was fulfilled, when *Mackduff* kill'd *Mackbeth*, saying, *I have a Prophecy, which tells me, I shall have his Blood, who first shed mine.*

Neither doth the Story of *Mackbeth* any way discourage the consulting with *Witches*. They tell him, that he was (z) *Thane*, or *Earl of Glamis*: This (a) he knew. That he was (b) *Thane of Cawdor*: This (c) was true, but he did not then know it. And they tell him, That (d) he should be *King*, which (e) happen'd accordingly. When they were willing to deceive him to his own Destruction, they tell him three Prophecies to make him bold.

First, (f) *Beware Mackduff,*
Avoiding him, Mackbeth is safe enough.
This was true; for (g) *Mackduff* kill'd him.

(p) Pag. 5. l. 11.

(q) Pag. 5. l. 12.

(r) Pag. 33. l. 35.

(s) Pag. 43. l. 34.

(t) Pag. 26. l. 11.

(u) Pag. 37. l. 19.

(x) Pag. 51. l. 20.

(y) Pag. 59. l. 22.

(z) Pag. 4. l. 34.

(a) Pag. 5. l. 18.

(b) Pag. 4. l. 35.

(c) Pag. 6. l. 11.

(d) Pag. 4. l. 36.

(e) Pag. 23. l. 26. p. 26. l. 28.

(f) Pag. 43. l. 5.

(g) Pag. 59. l. 25.

The second is: (b)

*Be bold and bloody, and Man's Hatred scorn;
Thou shalt be harm'd by none of Woman born.*

To which *Mackduff* answers, (a) that he
Was from his Mother's Womb untimely ript.

The last is: (k)

*Mackbeth shall like a lucky Monarch reign,
Till Birnam Wood remove to Dunfinam.*

And accordingly (l) the Soldiers carried Boughs before them, to conceal their Number.

And certainly, when the Poets make every tittle thus fulfill'd, they cannot do more to encourage such diabolical Consultations. But if *Mackbeth* was destroy'd for consulting *Witches*, it will also be remembered, that he gain'd a Kingdom by the same Method; and this is a sufficient Encouragement. If the Apprehensions of temporal Death will not frighten Men from capital Crimes in lesser Cases, then certainly it will not in such Cases as this. Besides, Men are willing to obtain their ambitious Ends, and either look not on such distant Consequences, or else they think to prevent them, by being forewarn'd. If *Mackbeth's* Example signifies any thing, the Moral is this: A Man may gain a Kingdom by consulting with *Witches*; but he is in danger of coming afterward to an untimely End. But lest this should be a Discouragement, the Poet takes care to revive the Spirits of those who might be afraid; and boldly tells the Audience, (m) That

*Those, who expect, and do not fear their Doom,
May hear a Message, tho from Hell it come.*

Thus we see the Method of the Stage-Poets; they represent the worst Vices in the best Dress, and make a faint Representation to the contrary, as sufficient to a-

(b) ^aPag. 43. l.9.

(i) Pag. 59. l.25.

(k) Pag. 43. l.17.

(l) Pag. 55. l.34. p.57. l.16,
28. p.59. l.35.

(m) Pag. 31. l.34.

tone for all their Enormities. With this they endeavour to amuse the World, that they may not think them so bad as they really are: and thus they usually answer the Objections, which are brought against them; and when they drown the World with an overflowing Sea of Profaneness, they make for themselves the Cover of a Fig-Leaf.

It may also be objected in behalf of a late Opera, call'd *Rinaldo*, that (n) *Godfrey* and *Rinaldo* convert *Argantes* and *Armida*, and therefore may be allow'd, since it gives Christianity the preference.

In answer to which, it must be allow'd, That there are some, who (o) call themselves what they are not, when they are in reality the Synagogue of Satan. However (p) *Godfrey* calls himself and his Allies Christians, and (q) *Argantes* a Saracen gives him that Title: And *Almirena* (r) calls the Saracens the proud Foe to their Religion. But if we look into the Expressions of these Christians, we shall find nothing but Paganism or Atheism. *Rinaldo* calls *Cupid* (s) the God of Love, and (t) the God of faithful Love, and (u) prays to him accordingly, praising him also with this Expression, (x) *How mighty is thy Power, blind God of Love!* He prays to (y) *Jupiter* for his Thunder, to revenge himself, and calls him, (z) the Thunderer charg'd with Lightning. And (a) he speaks of *Plato* and *Proserpina* as of real Beings. *Godfrey* prays (b) to *Fortune*, and *Almirena* calls upon (c) the Gods and (d) the Powers for Aid. She is also, like other Actors, upon the profane Strain, and calls (e) an eternal View of Sorrow, that which will end with Death at the farthest. *Rinaldo* treats his Mistress as a Goddess in profane Language, and undervalues Heaven,

(n) *Rinaldo, the Argument.*

(o) *Revel. 2. 9.*

(p) *Rinaldo, Act 1. Scene 1.*
l. 5.

(q) *Pag. 9. l. 1. p. 11. l. 22.*
p. 61. l. 5.

(r) *Pag. 5. l. 21.*

(s) *Pag. 5. l. ult. & p. 15.*
l. 10.

(t) *Pag. 19. l. 14.*

(u) *Ibid.*

(x) *Pag. 5. l. ult.*

(y) *Pag. 19. l. 16.*

(z) *Pag. 15. l. 26.*

(a) *Pag. 17. l. 34.*

(b) *Pag. 25. l. 26.*

(c) *Pag. 29. l. 24.*

(d) *Pag. 15. l. 24.*

(e) *Pag. 27. l. 7.*

when he compares it with her. His Expressions on this occasion, will shew his Religion.

(f) *Charm'd by the Magick of those pow'rful Lips,
My hurrying Soul flies outward to thy Call:
I'm not profane; but if I kneel to thee,
My Idol's Brightness will my Guilt atone.*

And again (g)

*For thee alone, thou Goddess of my Wishes,
In humble Sacrifice my Offerings burn;
For thee my Incense smokes in Sighs of Love.*

And (h)

Thy Presence gives me Life, and Death thy Absence.

And (i)

My Heav'n! my Soul's best half!

Neither is the Female Christian much behind in Compliments of the same nature. (k)

*How lovely terrible in those dear Eyes
Shines the fierce Lightning of Love's brightest Heav'n!*

And (l)

*Thou art the Calm of Peace, when my poor Mind
Is toss'd in Storms of War.*

From the Expressions on other Occasions, the Reader may observe the Methods used to convert these Mahometans. Now, here is not one word of God or of Christ, or one Argument in behalf of the Christian Religion. No, the Poet finds another way for this Purpose; and Godfrey makes use of a Conjuror, instead of Reason. He tells Rinaldo, (m) that *There was a Man, who by his magick Skill could read the starry Characters of Heaven*; and (n) that *this Man, by long familiar Converse bound,* was his fast faithful Friend, and therefore they would consult him. Hereupon Rinaldo (o) confesses

(f) Pag. 13. l. 27.

(g) Pag. 15. l. 1.

(h) Pag. 15. l. 7.

(i) Pag. 35. l. 13.

(k) Pag. 13. l. penult.

(l) Pag. 15. l. 4.

(m) Pag. 19. l. 3.

(n) Pag. 19. l. 6.

(o) Pag. 19. l. 11.

his Hope, and calls him, (p) *The desired Magician, whose balmy Counsels were to cure his Sorrow.* Upon their Arrival at the Cave, Godfrey desires his Advice and Assistance in (q) Words of the highest Respect. The Magician gives him Rods (r) with this Expression:

*Take these fatal Wands, and then return,
Secure of bearing Conquest where you go.*

With these Wands (s) they vanquish the Spirits, (t) dissolve the enchanted Garden, the Mountain, and the Castle. They (u) vanquish *Argantes*, and then (x) *Armida* the Enchantress saith:

*Their Valour cannot be more fam'd than ours,
Their Gods are sure more powerful.*

Accordingly (y) she breaks her enchanted Wand, and both of 'em say to the Christians: (z)

Conquer'd by you, we would embrace your Faith.

So that here is a Conversion to Polytheism or Christianity (for the Poet makes no difference) and the whole Play affords us this only Lesson, That the merest Pagans, or the greatest Conjurers, are the best Christians.

But to conclude this Chapter with one of our Opera's. In that which is called *The Wonders of the Sun*, *Gonzales* and *Diego* are carried up by a Machine into the Heavens, where they meet with a Devil, who (a) is call'd, *The Demon of Socrates*; and, as we are told, did belong to the *World in the Sun*. Upon his (b) Entrance, he is not willing to deceive the Audience, or keep them in suspense; but he plainly tells them, that he was

(p) Pag. 21. l. 10.

(q) Pag. 43. l. 8.

(r) Pag. 45. l. 21.

(s) Pag. 45. l. 29.

(t) Pag. 47. l. 3.

(u) Pag. 59. l. 23.

(x) Pag. 61. l. 30.

(y) Pag. 63. l. 6.

(z) Pag. *ibid.* l. 9.

(a) *The Wonders in the Sun,*
Dramatis Personæ.

(b) Pag. 10. l. 32.

a Devil, by (c) affirming, That he taught the learned Cardan many things; Trithemius too, Cesar, La Bressa, and the occult Agrippa were all his Pupils, besides a new Cabal of wise young Men, call'd the Rascrucian Knights, who were the very Keys of the close Locks of Nature. He taught Gassendus in France, and Campanella, who were under his Instruction. It is much that the Poet had not added, That he (d) set our blessed Saviour on a Pinnacle of the Temple, shewed him all the Kingdoms of the World, and the Glory of them, and therefore might be the fittest Person to carry the Actors through these other Regions, and satisfy their Curiosity; tho perhaps this Story being recorded in a Book which the Poet seldom minds, did slip out of his Memory.

Having thus own'd himself to be a Devil, let us see how he is caress'd at his Entrance on the Stage.

(e) Gonzales to Diego, Silence, you Rogue, and down upon your Knees; see who comes yonder.

Diego answers, I am shot, amaz'd, confounded; I never saw such a Creature in my Life.

Then they both kneel; whereupon the Devil, imitating the (f) Speech of the Angel to St. John, very gravely answers, You must not kneel to me, I am your Brother. Upon this, Gonzales is equally guilty with the Devil, in burlesquing the Scriptures, and (g) applying the Speech of the Woman to Elijah on this blasphemous Occasion: Oh! mock me not, bright Vision, I beseech thee. And Diego replies in the Language of (h) St. John concerning our Saviour, (i) O Lord! Sir! his Brother! what d'ye mean, Sir? He is not worthy, Sir! to wipe your Worship's Shoes, Sir! O Lord! you his Brother? sweet Sir!

After this he is called (k) Angel! (l) dear Angel!

(c) Pag. 11. l. 18.

(d) Matth. 4. 5, 8.

(e) The Wonders in the Sun, p. 10. l. 34.

(f) Revel. 22. 8, 9.

(g) 2 Kings 4. 28.

(h) Mat. 3. 11. Mark 1. 7. Luk. 3. 16.

(i) The Wonders in the Sun, p. 11. l. 2.

(k) Ibid. p. 14. l. 5. p. 17. l. 1.

21. p. 19. l. 14. p. 28. l. 28. p. 30. l. 11. p. 33. l. 20. p. 43. Act. 3. l. 1.

(l) Pag. 14. l. 5. p. 17. l. 21. p. 19. l. 14. p. 28. l. 28. p. 30. l. 11. p. 45. l. 4. p. 55. l. 19. p. 61. l. 25. p. 66. l. an-
tepenult.

(m) *sweet Angel!* (n) *my kind Angel!* (o) *my better Angel!* (p) *my Angel!* for that shall be the Name I'll call you. *My Life depends wholly on you.* (q) *My charitable Angel!* (r) *My good Genius!* (s) *My sweet Genius!* (t) *Good Sir!* (u) *My Life!* (x) *My Preserver!* (y) *My Life's Preserver!* (z) *My Life's chief Happiness!* (a) *My Life's dear Guardian!* (b) *My heavenly Protector!* (c) *The Soul of Harmony!* (d) *My Comforter!* (e) *My only Comfort!* and (f) *my delicious Blessing!* He tells the Devil, that (g) *the World admir'd his Fame.* Speaking of a ridiculous Song, he saith, (h) *'Tis all seraphical, and like your self.* He prays (i) that *Heaven may requite him for his Kindness,* and confesseth his Obligation to the Devil in this Expression: (k) *Oh! How shall I express my Thanks, thou Quintessence of Goodness!* And, in conclusion, the Devil gives him this Admonition, (l) *When sometimes you have an hour of Leisure, think on me your Friend.* To which he makes this Answer, *That I'll not fail to do, my glorious Angel, and for ever bless the Occasion.*

When (m) the Pharisees ascribed our Saviour's Miracles to the Power of the Devil, and said, *That he had an unclean Spirit,* they were tax'd by him as *blaspheming against the Holy Ghost,* of which whosoever was guilty, *should not be forgiven, either in this World, or in the World to come.* Their Sin was unpardonable: I pray GOD, that those Sins which I have mentioned, may not be so too. But I can scarcely think it possible for the Wit of Man, when assisted by the Devil himself, to in-

(m) Pag. 14. l. 8. p. 27. l. 6.
p. 29. l. 10. p. 33. l. 20.

(n) Pag. 15. l. 3. p. 18. l. ult.

(o) Pag. 11. l. 13.

(p) Pag. 13. l. 26.

(q) Pag. 27. Act 2. l. 1.

(r) Pag. 11. l. ult.

(s) Pag. 19. l. 24.

(t) Pag. 69. l. 23.

(u) Pag. 43. Act 3. l. 1.

(x) Pag. 35. l. 20.

(y) Pag. 18. l. ult.

(z) Pag. 55. l. 28.

(a) Pag. 56. l. antepenult.

(b) Pag. 27. l. 2.

(c) Pag. 35. l. 28.

(d) Pag. 43. Act 3. l. 1.

(e) Pag. 44. l. 14.

(f) Pag. ib. l. 25.

(g) Pag. 11. l. 22.

(h) Pag. 55. l. 18.

(i) Pag. 35. l. 28.

(k) Pag. 48. l. 19.

(l) Pag. 69. l. 19.

(m) Mat. 12. 31, 32. Mark

3. 28, 29, 30.

vent Words, which are more *profane, outrageous, daring, provoking, and blasphemous*; and which in this Age of the World can be attended with greater Aggravations.



C H A P. IV.

The Devil honour'd by the profane Swearing of the Stage.

I Suppose that I have tired the *Reader*: however I have sufficiently tired myself, in giving an account of those *diabolical Arts*, which are promoted on the *Stage*. I could gladly leave off, and go no further in such an unpleasant Study; but since it is the Cause of GOD and his *Glory*, I must proceed to discover other *Blasphemies* and enormous *Vices* of the same nature.

The next Crime which I shall charge the *Stage* with, is, the Honour which they give to the *Devil* by *profane Swearing*. If I was to reckon up the whole *Catalogue* of *Oaths* that are used upon the *Stage*, it would be such a black List, which the World never saw the like before. And tho the Name of GOD is dishonour'd by each of these, yet I shall chiefly take notice of those in which the *Devil* is expressly mentioned.

It is allow'd by all, that *common Swearing* is a very great Sin. It is directly against (a) the *third Commandment*, where we are told, that *the Lord will not hold him guiltless, that taketh his Name in vain*. In the old Law, he who (b) swore ignorantly or unawares, was guilty; and (c) he also, who heard it, and conceal'd the Crime. The Prophets look'd on this as one Cause of their Calamity: (d) *Because of swearing the Land*

(a) *Exod. 20. 7. Deut. 5. 11.*

(b) *Levit. 5. 4.*

(c) *Levit. 5. 1.*

(d) *Jer. 23. 10. Hos. 4. 2, 7.*

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did mourn, and the pleasant places of the Wilderness were dried up; and when (e) Zechariah saw a flying Roll, typifying the Curse of GOD, he was told, that it should destroy every one who was guilty of Swearing. When our blessed Saviour expounded the Law, he commanded us (f) not to swear at all; but let our Communication be Yea, Yea, and Nay, Nay, since whatsoever is more than these, *en vñ tongue is*, cometh from the Devil. And St. James, above all things, cautions us against it, (g) lest we fall into Condemnation. And to prevent any Freedom with such Expressions as have any Resemblance of Oaths, (h) our Saviour tells us, That of every idle Word which Men shall speak, they shall give an account at the Day of Judgment: For by our Words we shall be justified, and by our Words we shall be condemned.

As this Sin of Swearing is contrary to the third Commandment, so it is also contrary to the (i) first Petition of the LORD's Prayer, wherein we daily desire of GOD that his Name may be hallowed, sanctify'd, or reverently us'd amongst us. It is also contrary to the Creed, since they who are guilty, must either believe, that there is no GOD at all, or else that he is not Almighty, but unable to inflict the Penalty which he hath so solemnly denounc'd against this Sin in the third Commandment.

To this may be added, That this is a Sin, in which there can be no Delight nor Advantage; so that here the Devil doth not so much as tempt us by any Allurement; here he lays no Bait, but we give our Souls into his hands, without any thing in exchange for them.

But tho there is neither Profit nor Pleasure herein, yet our Poets are resolv'd to give it a Reputation; and I believe, they are the first that ever taught the Actors to vindicate such a Practice. However, they seem resolv'd to keep it in fashion, and plead for it to the utmost, notwithstanding what GOD himself hath said to the contrary. One Actor speaks of another, that

(e) Zech. 5. 3.

(f) Mat. 5. 34, 37.

(g) Jam. 5. 12.

(h) Mat. 12. 36, 37.

(i) Mat. 6. 9. Luke 11. 2.

(k) *no Man was better educated than he, and gives this Reason for it; because he would swear with such a Grace, as would make a Man's Heart leap to hear him. Another saith, (k) that Whoring and Swearing are Accomplishments too genteel for a Tradesman. And a third, no less than a Knight, (m) calls it a Gentleman-like Recreation. He saith, that in the Country, he was even grown a Sot for want of it: For there, if a Man did but speak an Oath, the People did start with a due Sense of the Guilt. And therefore he swears, That a Man had better be a Vagabond in the City of London, than a Justice of Peace in the Country; because in the City they might be profane to the utmost, without Restraint or Censure.*

The Word (n) *Heaven* or (o) *Heavens* is sometimes us'd in *Scripture* for GOD himself, whose Throne and chief Residence is there. This the *Poets* know, and therefore (p) they use it in the same Sense, and frequently

- (k) The Drummer, p. 25. l. 9.
 (l) The Man of Mode, p. 185.
 l. 1.
 (m) She would if she could, p. 91. l. 34.
 (n) Luke 15. 21.
 (o) Dan. 4. 26.
 (p) Heaven for GOD, A Woman's Revenge, Epilogue, l. 12. p. 39. l. 11. p. 42. l. 25. p. 43. l. 21. p. 45. l. 21. p. 52. l. 15. p. 55. l. penult. p. 57. l. 16. p. 59. l. 26. French Cato, p. 10. l. 2, 10. p. 25. l. penult. p. 36. l. 25. p. 41. l. 9, 26. p. 46. l. penult. p. 47. l. 1. p. 56. l. 12. Ignoramus, p. 12. l. 32. p. 16. l. 10, 14. p. 50. l. 35. Lucius, p. 2. l. 25. p. 40. l. 26. p. 54. l. 5. She would if she could, p. 91. l. 21. p. 107. l. 24. p. 110. l. 12. p. 116. l. 13. p. 118. l. 14. p. 132. l. 36. p. 134. l. 13. p. 140. l. 35. p. 153. l. 1. p. 154. l. 2. p. 156. l. 19, 23. p. 157. l. 34. p. 162. l. 7. The artful Husband, p. 9. l. 20. p. 26. l. 21. The Cocker of Preston, p. 9. l. ult. p. 10. l. 9. p. 12. l. 30. p. 14. l. 25. p. 22. l. 19. p. 33. l. 14. The comical Revenge, p. 19. l. 21. & penult. p. 27. l. 5. p. 45. l. 3. p. 59. l. 1. p. 63. l. penult. p. 64. l. 33. p. 79. l. 25. The Contrivances, p. 8. l. 1. p. 17. l. 3. The cruel Gift, p. 10. l. 5. p. 17. l. 29. p. 20. l. 10, 15. p. 24. l. 22. p. 32. l. 3. p. 34. l. 6. p. 35. l. 31. p. 38. l. 20. p. 39. l. 37. p. 41. l. 9. p. 47. l. 13. p. 49. l. 26. p. 51. l. 2. p. 52. l. 9. p. 53. l. 3. p. 63. l. 4. p. 64. l. 3. The Drummer, p. 43. l. 19. The Earl of Mar marr'd, p. 22. l. 20. p. 23. l. 15, 19, & ult. p. 31. l. 20. p. 32. l. 5. The fatal Marriage, p. 109. l. 10. p. 111. l. 32. p. 112. l. 9, 20, 21. p. 113. l. 13, 22. p. 118. l. 23. p. 119. l. 21. p. 124. l. 30. p. 151. l. 4. p. 154. l. 17. p. 155.

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quently (*q*) in the same *Play*, even (*r*) when they ridicule it at the same time.

(I have been the larger in the Quotations out of the *Plays* for the three Years last past, that the Reader may observe, how frequently they use any Word for GOD, in their paltry and trifling Matters, and sometimes in profane Expressions, and debauch'd Intrigues; that so their too much Familiarity with the *Supreme Being* may, if possible, breed a Contempt of him.)

p.155. l.9. p.157. l.27. p.158. l.27. p.170. l.20. p.172. l.17. p. ult. l. ult. The Man of Mode, p.204. l.13. p.205. l. penult. p.218. l.17. p.237. l.23. p.262. l.20. The Masquerade, p.25. l.12. The perfidious Brother, p.3. l.19, & ult. p.12. l.17. p.13. l.27. p.14. l.24, 29. p.16. l.18. p.17. l.17. p.42. l.25. p.47. l.3. The Pretender's Flight, p.20. l.13. p.33. l.11. p.36. l.3. The Royal Convert, p.1. l. ult. p.30. l.15. p.33. l.3. p.34. l.1. p.35. l.7. p.37. l.4. p.39. l.19. p.61. l.6. p.76. l.3. p.82. l.8. The Squire of Alsatia, p.8. l.10. p.14. l.10, 27. p.20. l.40. p.21. l.3, 5. p.32. l.35. p.39. l.43. p.40. l.3. p.44. l.4. p.48. l.8, 21, 31. p.49. l.7. p.54. l.10. p.55. l.15. p.57. l.43. spoken by a furious, malicious and revengesful Whore, who gives God Thanks, that she wants for nothing. p.58. l.14. p.62. l.29. p.63. l.27. p.73. l.39. The Sultaneſs, p.3. l.14. p.9. l.20, & penult. p.11. l.23. p.12. l.29. p.17. l.7. p.21. l.34. p.22. l.16. p.28. l.11. p.29. l.34. p.36. l.9. p.47. l.1. p.52. l.28. p.53. l.27. The Victim, p.5. l.4, 20. p.7. l.

27. p.13. l.9. p.18. l.26. p.25. l.19. p.30. l.8, 26. p.32. l.24. p.36. l.32. p.42. l.6. p.43. l.3. Titus Manlius, p.7. l.5. Three Hours after Marriage, p.20. l.19. on a most ridiculous Occasion, p.33. l.27. p.71. l.19. Wit at a Pinch, p.8. l.17. p.19. l.6. p.22. l.11. Woman is a Riddle, p.32. l.4. p.34. l.25. p.35. l.16. p.37. l.18. p.46. l.5. p.50. l.7. p.55. l.14. p.93. l.22. Above an hundred and ninety one times in all.

Heavens for God. French Cato, p.2. l. penult. She would if she could, p.153. l.16. The comical Revenge, p.47. l.33. p.54. l. penult. p.55. l.8. p.79. l.31. The Contrivances, p.33. l.23. The Man of Mode, p.199. l.16. The Perfidious Brother, p.55. l.12. The Squire of Alsatia, p.43. l.12. Wit at a Pinch, p.23. l.4, &c.

(*q*) The Wonder, p.5. l.7. p.8. l.22. p.10. l.6. p.17. l.7, 16. p.18. l.15. p.24. l.24. p.41. l.14. p.53. l.10. p.57. l.22. p.63. l.4.

(*r*) The Amorous Widow, p.23. l.9.

Now, because the Word *Heaven* is put in *Scripture* instead of *GOD*, therefore the *Poets*, to burlesque and ridicule it the more, put also the Word *Hell* instead of the *Devil*. Thus their *Swearing* by *Heaven* is a *Swearing* by *GOD*, their *Swearing* by *Hell* is a *Swearing* by the *Devil*; and whenever they swear by *Heaven* and *Hell*, or join these two Words together, (which is too too common) they mean *GOD* and the *Devil*.

To prevent these enormous Practices, *St. James* cautions us, (s) that we should not swear by *Heaven*. And our blessed Saviour (e) gives the Reason, together with the Prohibition, *For it is GOD's Throne*; and therefore (u) *Whosoever sweareth by Heaven, sweareth by the Throne of GOD, and by him that sitteth thereon*. But this will not restrain the *Actors*; for they frequently (x) swear by *Heaven*,

(s) *James* 5. 12.

(e) *Mat.* 5. 34.

(u) *Ibid.* 23. 22.

(x) *A Woman's Revenge*, p. 35. l. antepenult. p. 36. l. 10. *Camilla*, p. 27. l. 14. *French Cato*, p. 15. l. 5. p. 19. l. 3. p. 23. l. 10. *Liberty asserted*, p. 66. l. 30. *Love at first Sight*, p. 15. l. 41. p. 55. *Aët* 5. l. 24. p. 60. l. antepenult. p. 63. l. 28. *Solon*, p. 54. l. 15. p. 62. l. 27. *The artful Husband*, p. 23. l. 7, 8. p. 67. l. 17. *The Cares of Love*, p. 17. l. 20. p. 19. l. 14. p. 20. l. 13. p. 23. l. 31. p. 26. l. 34. *The Conquest of Spain*, p. 3. l. 5. p. 14. l. 11. p. 15. l. 27. p. 22. l. 33. p. 26. l. 32. p. 44. l. 15. p. 51. l. 31. p. 55. l. 4. p. 58. l. 5. *The Earl of Mar marr'd*, p. 9. l. 26. p. 17. l. 7. p. 20. l. 26. p. 29. l. 25. *The faithful Bride of Granada*, p. 2. l. 19. p. 29. l. 18. *The faithful General*, p. 28. l. 44. *The Female Wits*, p. 2. l. 15. p. 4. l. 19. p. 9. l. 16. p. 25. l. 5. p.

32. l. 3. p. 45. l. 3. p. 52. l. 17. p. 55. l. ult. *English Cato*, p. 40. l. penult. p. 46. l. 20. *Electra*, *Aët* 1. Ver. 489. *Aët* 3. Ver. 185. *Aët* 5. Ver. 67. *Injur'd Virtue*, p. 12. l. 4. *Sawny the Scot*, p. 30. l. 33. *The Loyal Subject*, p. 66. l. 29, 35. *The Mistake*, p. 41. l. 8. *The Perfidious Brother*, p. 5. l. 25. p. 7. l. 12. p. 19. l. 5. p. 20. l. 29, 30. p. 24. l. 12. p. 25. l. 25. p. 35. l. 20. p. 39. l. 17. p. 40. l. 17. p. 42. l. 25. *The Perplex'd Lovers*, p. 23. l. antepenult. *The Persian Princess*, *Aët* 1. p. 1. l. 1. *The Platonick Lady*, p. 70. l. 1. *The Portsmouth Heirefs*, p. 28. l. 20. p. 49. l. antepenult. *The Pretender's Flight*, p. 9. l. 23. p. 12. l. penult. p. 28. l. 13. p. 35. l. 25, & antepenult. p. 37. l. 19. *The Rival Brothers*, p. 84. l. 5. *The roving Husband reclaim'd*, p. 61. l. 10. p. 62. l. 18. p. 63. l. 15. *The Royal Merchant*, p. 44. l. 38. p. 48. l. 21. p. 59. l. 18. *The Squire*

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Heaven, (y) by the Heavens, or (z) by their Life, and by all the Happiness which they hope for. And to do the same Honour to that (a) Prison, where the cursed Spirits are reserved under everlasting Chains of Darknes, they also (b) swear by Hell, or (c) by the most sacred Stygian Lake.

It is allowed by all, that the very Nature of an Oath is an Appeal to GOD, as an Evidence for the Truth of what is said. But in the Play House, the very Form is administred in another manner, and the Devil is added to make the Solemnity the greater. (d) Now swear, and call to witness Heav'n, Hell, and Earth.

Besides, it is allowed by all Divines, that we ought on any Occasion to swear by none but GOD, because an Oath is an Act of Religious Worship, in which we acknowledge many of his Attributes, such as his Justice, his Omnipotence, his Omniscience, and his Truth. And therefore in solemn Cases, where an Oath is allowed, we are commanded (e) to fear the LORD our GOD, to serve him, to cleave unto him, and to swear by his Name. And (f) to swear, The LORD liveth, in Truth, in Judgment, and in Righteousness. Nay, GOD challengeth this to himself, when he saith, (g) I am the LORD, that is my Name, and my Glory will I not give to another, neither my Praise to graven Images. And therefore the swearing by Pagan Idols, or by the Devil, is the setting them up instead of GOD, and ascribing to them the Attributes of the Divine Nature.

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| Squire of Alsatia, p. 101. l. 37. p. 20. l. 33. p. 31. l. antepenult. p. 32. l. 38. p. 37. l. 2. & p. 67. l. 17. The Sultaness, p. 49. l. 19. The Victim, p. 48. l. 7. | l. 13. The British Enchanters, p. 35. l. 32. The Gamester, p. 45. l. ult. The Lawyer's Fortune, p. 30. l. 1. The Perplex'd Lovers, p. 20. l. 24. Zelmane, p. 34. l. 14. |
| (y) The Man of Mode, p. 190. l. 4. p. 236. l. 5. p. 235. l. 2, 33, &c. | (c) Arminius, p. 5. l. 19. |
| (z) Ibid. p. 212. l. 24. | (d) Phadra and Hippolytus, p. 48. l. 20. |
| (a) Jude, ver. 6. | (e) Deut. 6. 13. and Chap. 10. 20. |
| (b) Appius and Virginia, p. 44. l. 13. Arfinoe, p. 42. l. 14. Phadra and Hippolytus, p. 61. | (f) Jer. 4. 2. |
| | (g) Isa. 42. 8. |

However,

However, notwithstanding these Texts, or any thing which can be urged to the contrary, the *Actors* frequently swear by the *Pagan Idols*: Sometimes in general, (h) *By the Gods*, (i) *By the Immortal Gods*, or (k) *Before the Gods*; (l) *By all the Powers*, (m) *By all the Powers of Heaven*, or (n) *By all the Stars*. And sometimes they swear more particularly, (o) *By Love or Cupid*, (p) *By Hercules*, (q) *By Jupiter*, (r) *By Juno*, (s) *By Mars*, (t) *By Neptune*, (u) *By Orolmades*, (x) *By Pallas*, (y) *By the Sun*, (z) *By the all-seeing Sun*, (a) *By mighty Thor*, and (b) *By Venus*; and (c) sometimes also by such *Women* for whom they have a Respect and Esteem.

Neither is this the Respect which they pay only to *Pagan Idols*; but they pay the same also to the *Devil*, as

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- (h) *Perolla and Izadora*, p. 29. l. 27. Solon, p. 56. l. 5. The *British Enchanters*, p. 8. l. 15, 35. The *Faithful General*, p. 28. l. 46. p. 36. l. 42. p. 68. l. 39. The *Female Wits*, p. 44. l. 9. The *Gamester*, p. 40. l. ult. The *Pre-tender's Flight*, p. 29. l. 5.
- (i) The *British Enchanters*, p. 15. l. 22.
- (k) *Hydaspes*, p. 34. l. 25. p. 48. l. 26.
- (l) *Zelmane*, p. 46. l. 26.
- (m) *Squire of Alsat*, p. 31. l. 34.
- (n) *Almahide*, *Interlude* 2. p. 2. l. 24. *Zelmane*, p. 39. l. 22.
- (o) *Camilla*, p. 7. l. penult. p. 21. l. 19. *Liberty Asserted*, p. 14. l. 17. *Pyrrhus and Demetrius*, p. 10. l. 15. Solon, p. 64. l. 19. The *Wonders in the Sun*, p. 52. l. 8.
- (p) The *Fair Example*, p. 9. l. 19. The *Gamester*, p. 56. l. 11.
- (q) *Gibraltar*, p. 59. l. 35. Solon, p. 40. l. 28. p. 71. l. 6. The *Confederacy*, p. 13. l. penult.
- The *Female Wits*, p. 44. l. 12. The *Gamester*, p. 31. l. 11. The *Masquerade*, p. 6. l. 21. The *Wonders in the Sun*, p. 52. l. 8. *Ulysses*, p. 4. l. 29. p. 30. l. 3. p. 41. l. 21. *Woman is a Riddle*, p. 10. l. 17, 26. p. 11. l. 22.
- (r) The *Gamester*, p. 52. l. 12. *Ulysses*, p. 11. l. 17. p. 12. l. 25.
- (s) The *Amorous Miser*, p. 45. l. 3. *Ulysses*, p. 40. l. 18.
- (t) The *Ballet-Table*, p. 22. l. 11.
- (u) *Thomyris*, p. 44. l. 13.
- (x) *Ulysses*, p. 41. l. 21.
- (y) *Thomyris*, p. 44. l. 13. *Zelmane*, p. 4. l. 18.
- (z) *Zelmane*, p. 27. l. 27.
- (a) The *Royal Convert*, p. 23. l. 7.
- (b) The *Fair Example*, p. 7. l. antepenult. The *Loyal Subject*, p. 70. l. 3. The *Northern Lass*, p. 52. l. 15. *Ulysses*, p. 3. l. penult.
- (c) Solon, p. 64. l. 15. The *Man of Mode*, p. 241. l. 10.

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if they would put GOD himself and his greatest Enemy upon the same Level. Accordingly they swear (d) By all the Powers of Earth, and those of Hell; (e) By the Infernal King, the Fates and Furies; (f) By the Infernal Powers; (g) By the glorious Impudence of substantial Darknests; (h) By the Rosy Gills of the Devil; (i) By the Furies; (k) By the Eternal Furies; (l) By Hell, and (m) By the Devil. In one (n) Play the Scene is Hell, and Pluto swears at large,

*By the Horrors of the Deep,
By Chaos, Darknests, Night, and Sleep,
By all the Torments here below,
By all the fiery Streams that flow.*

And in another Play, (o) a Knight swears, *By all those Devils that have hitherto possess'd the Female Sex.*

Thus have we seen in what manner the Actors swear by the Pagan Idols, and by the Devil. It may not be improper to observe, how they manage their Oaths, when they swear by GOD himself. Of this they are frequently guilty. And whereas the others were generally in more weighty Matters, this is very often upon ridiculous Occasions. Sometimes they repeat (p) an Oath as spoken by another; but most commonly (q) they are guilty of it themselves. That they may extend the
Divine

(d) *Appius and Virginia*, p. 9. l. 18.

(e) *Ibid.* p. 9. l. 19.

(f) *Phædra and Hippolytus*, p. 21. l. 21.

(g) *The Lady's Last Stake*, p. 74. l. 18.

(h) *The Wonders in the Sun*, p. 11. l. 33.

(i) *Artinoe*, p. 42. l. 14. *The Faithful Bride of Granada*, p. 43.

l. 3. *The Gamester*, p. 45. l. 4.

(k) *The Gamester*, p. 56. l. 1.

(l) *Artinoe*, p. 42. l. 14. *The Gamester*, p. 45. l. ult. *The Lawyer's Fortune*, p. 30. l. 1. *The British Enchanters*, p. 35. l. 32. *Zelmane*, p. 34. l. 14.

(m) *An Act at Oxford*, p. 26. l. 16. *The Gamester*, p. 55. l. 9.

(n) *Solon*, p. 30. l. 10.

(o) *The Comical Revenge*, p. 62. l. 22.

(p) *The Man of Mode*, p. 20. l. 22.

(q) See the Evil and Danger of Stage-Plays, p. 34, &c. where above fourscore Instances of this nature are reckon'd up; to which may be added, *Hob*, p. 17. l. 1. *Love in a Sack*, p. 11. l. 14. p. 17. l. 22. p. 27. l. 6. p. 30. l. 6. p. 44. l. 1. p. 48. l. ult. & p. 53. l. 10. *Sawney the Scot*, p. 47. l. 7, 22. *The Amorous Widow*, p. 35. l. 14. p. 36. l. 2. p. 50. l. 15, 23. p. 52. l. penult.

Divine Attributes farther than the *Godhead*, they (*r*) *swear* by all that's *Good*: and, to take away all Distinction between Good and Evil, they also *swear* (*s*) By all that's *Mischievous*. To make the Sacred Name of the LORD more contemptible, they *swear* (*t*) By the Lord *Harry*. And to ridicule an Oath, by the Name of GOD, they take care, that it is deliver'd, sometimes in a (*u*) *French*, and sometimes in a *Scotch* Tone, which they call in Derision (*x*) an *Heathen Dialect*. I need not multiply Quotations of this nature, when a (*y*) *French* Serving-Man in one *Comedy*, and (*z*) a *Scotch* man of the same Rank in another, shall each be guilty hereof above forty times, besides the profaning the (*a*) sacred Name of GOD upon other Occasions. And,

l. penult. p. 53. l. 30. p. 71. l. 28. p. 77. l. 3, 9. The Litigants, p. 23. l. 18. p. 24. l. 38. The Perplex'd Couple, p. 8. l. 1. The Wonder, p. 7. l. 2. p. 13. l. 27, 30. p. 15. l. 20. p. 77. l. 25.

(*r*) Compare *Mark* 10. 18. with *A Woman's Revenge*, p. 50. l. 7. The *What-d'ye-call it*, p. 10. l. 19. The *Wife's Relief*, p. 47. l. 28.

(*s*) *Woman is a Riddle*, p. 52. l. 7.

(*t*) The *Masquerade*, p. 6. l. 1. p. 9. l. 26. The *Cobler of Preston*, p. 19. l. penult. p. 21. l. 5. This is spoken by a Drunken *Cobler*, who had before used the Name of the LORD too freely, p. 11. l. 29. and called for *Strong Beer*, For God's sake, as if he was a God who delighted in *Drunkenness*. p. 19. l. antepenult.

(*u*) *Sawny the Scot*, p. 21. l. 24. p. 22. l. 22. The *Humours of the Army*, p. 28. l. ult. p. 50. l. 14, 21. p. 66. l. 5. p. 68. l. 33.

(*x*) The *Wonder*, p. 43. l. 29.

(*y*) The *Comical Revenge*, *Act* 1. l. 6. p. 10. l. 3, 10, 32, & antepenult. p. 11. l. 26. & ult. p. 14. l. 17, 23, 28. p. 21. l. 1, 6, 13. p. 22. l. 13. p. 23. l. 25, 28. p. 39. l. 27, 31. p. 40. l. 25. p. 59. l. ult. p. 60. l. 4, 13, 21, 26, & ult. p. 61. l. 7. p. 68. l. 9, 14. p. 71. l. 27, 32. p. 72. l. 20, 32. p. 74. l. 31. p. 80. l. 20. p. 81. l. 32. p. 82. l. 32. p. 83. l. 3, 5.

(*z*) *Sawny the Scot*, p. 6. l. 5, 16. p. 7. l. 3, 9, 30. p. 8. l. 9, 12, 24. p. 9. l. 7. p. 11. l. 30. p. 14. l. 18. p. 15. l. 1, 32. p. 16. l. 5, 8. p. 17. l. 15, 29. p. 19. l. 15. p. 20. l. 3. p. 28. l. 34. p. 32. l. 25, 28, & antepenult. p. 33. l. 6. p. 34. l. 16. p. 35. l. 13. p. 36. l. 12. p. 38. l. 2. p. 40. l. 18. p. 49. l. 23. p. 50. l. 29, 30. p. 53. l. 27, 30. p. 61. l. 26. p. 62. l. 11, 17. p. 63. l. 19, 33, 34. p. 66. l. 11. p. 72. l. 3. p. 74. l. 6.

(*a*) *Ibid.* p. 65. l. 21. p. 67. l. 3.

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to vilify it the more, the *Poets* put this Name into the Mouths of the most sawcy, filly, impertinent Fellows of the whole Company.

Sometimes the *Actors* swear (b) *By the Blood* of the Son of GOD, even (c) in a ridiculous *Scorch Tone*, or (d) their *Heathen Dialect*; and sometimes (e) by his Wounds, (f) even in the same manner. Sometimes they swear (g) by the *Body*, (h) by the *Dearth*,

(b) See The Evil and Danger of Stage-Plays, p. 37. where above fifty Instances of this nature are reckon'd up. To which may be added, Love in a Sack, p. 26. l. 15. Sawny the Scot, p. 7. l. 4. p. 33. l. 24, 32. p. 38. l. 23. p. 39. l. antepenult. p. 48. l. 23. p. 49. l. 16. p. 54. l. 26. p. 58. l. 7, 27. p. 70. l. 19. The Wonders in the Sun, p. 10. l. 4.

(c) Sawny the Scot, p. 6. l. 14. p. 10. l. 8. p. 17. l. 20. p. 18. l. 2.

(d) The Wonder, p. 43. l. 29.

(e) See The Evil and Danger of Stage-Plays, p. 37. where almost thirty Instances of this nature may be reckon'd up. To which may be added, The Litigants, p. 21. l. 28. The Wonders in the Sun, p. 9. l. 26. p. 17. l. 3. p. 19. l. 18. p. 26. l. 14.

(f) Sawny the Scot, p. 6. l. antepenult. p. 8. l. 31. p. 13. l. penult. p. 15. l. 33. p. 27. l. 32. p. 33. l. 6, 18. p. 34. l. 11. p. 35. l. 1. p. 36. l. 17. p. 40. l. 3. p. 56. l. 7. p. 64. l. ult. p. 73. l. 30.

(g) As you find it, p. 16. l. antepenult. Love at first Sight, p. 25. l. 30. p. 26. l. 16, 40. The Wonders in the Sun, p. 16. l. 11.

(h) The Mistake, p. 48. l. 19. Hampstead Heath, p. 18. l. 26. The Bassett-Table, p. 10. l. 12.

Love at first Sight, Epilogue, l. 5. p. 39. l. 7. p. 43. l. 21, 32. p. 47. l. 1, & antepenult. p. 50. l. 15. p. 56. l. penult. p. 63. l. 21, 30, & ult. p. 65. l. 24. p. 67. l. 22. Solon, p. 49. l. 12. p. 67. l. 19. Gibraltar, Sheet E. p. 33. l. 10. Sheet F. p. 45. l. 26. p. 52. l. 14. p. 54. l. 35. p. 55. l. 17, & penult. p. 60. l. 27. Love at first Sight, p. 57. l. 30. The Amorous Miser, p. 11. l. 3. p. 13. l. 19. p. 14. l. 23. The Amorous Widow, p. 15. l. ult. p. 27. l. 18. p. 46. l. 5. The Bassett Table, p. 39. l. 31. The Biter, p. 4. l. 4. The Careless Husband, p. 4. l. 1. p. 6. l. 10. p. 17. l. 37. p. 18. l. 39. p. 28. l. 12, 41. p. 47. l. ult. p. 55. l. 7. p. 62. l. 30. p. 64. l. 3. The Cares of Love, p. 43. l. 25. p. 48. l. 27. The Confederacy, p. 14. l. 9. p. 33. l. 3. The Conquest of Spain, p. 60. l. 26. The Gamester, p. 4. l. 21. p. 45. l. 32. p. 55. l. 14. The Lady's Last Stake, p. 46. l. 16. p. 70. l. 6. p. 71. l. 25. The Lawyer's Fortune, p. 8. l. 20. The Persian Princess, p. 6. l. 1. The Portsmouth Heiress, p. 31. l. 4. p. 47. l. 10, 28. p. 52. l. 1. p. 54. l. 12. The Quacks, p. 13. l. 21. The Roving Husband Reclaim'd, p. 39. l. 22. The Temple of Love, Epilogue, l. 3.

by

(i) by the *Heart*, (k) by the *Flesh*, and (l) by the *Life* of our Dear Redeemer. And this they often join with *Words* of Contempt and Reproach, as if they look'd upon the *Incarnation* of our *Blessed Lord*, his *Sufferings* for the *Redemption* of fallen Man, and that stupendous *Miracle* of *Mercy*, to be the greatest *Calamity* which could befall the *World*. Thus they swear (m) by the *Blood* of *Christ*, and *Fire*; (n) by his *Death* and *Fire*; (o) by his *Blood*, *Death* and *Fire*; (p) by his *Blood* and *Thunder*; (q) by his *Death* and *Amazement*; (r) by his *Death* and *Confusion*; (s) by his *Death* and *Destruction*; and (t) by *Torture* and *Death*. And (that which is most blasphemously impious) because they are resolv'd (u) to make a *Concord* between *Christ* and *Belial*, they swear (x) by his *Death* and *Furies*; (y) by his *Death* and *Hell*; by

(i) Love at first Sight, p. 25. l. 17. p. 28. l. 24, 30, 36. p. 30. l. 9. p. 38. l. 9. p. 41. l. 3, 31. p. 42. l. 4, 10, 16, and penult. p. 47. l. 5, 9, 32. p. 48. l. 7, 22. p. 52. l. 1, 14. p. 53. l. 24, 31. p. 54. l. 18, 21, and penult. p. 60. l. 17, 21, 26. p. 61. l. 3. p. 62. l. 12. p. 63. l. 3, 9, 12, 37. p. 64. l. 11, 18. p. 65. l. 9, 29. p. 67. l. 3, 7, 16, 25, 32. Sawny the Scot, p. 54. l. 33. The Amorous Miser, p. 25. l. 21. The Amorous Widow, p. 26. l. 3.

(k) Almahide, Interlude 2. p. 2. l. 18. The Platonick Lady, p. 30. l. 27.

(l) Gibraltar, Sheet F. p. 43. l. 1. p. 44. l. 18. p. 56. l. 17. The Amorous Miser, p. 39. l. 1. The Amorous Widow, p. 31. l. 21. The Portsmouth Heirefs, p. 36. l. 13. p. 63. l. 7, 11, 13. The Wonders in the Sun, p. 16. l. 19. and Epilogue, p. 2. l. 6.

(m) The Wonders in the Sun, p. 54. l. 11.

(n) The Recruiting Officer, p. 32. l. 24.

(o) The Gamester, p. 52. l. 14.

(p) The Confederacy, p. 13. l. 8. p. 67. l. 22. p. 50. l. 30. own'd to be an Oath. Ibid. l. 31. The Fair Example, p. 34. l. 18.

(q) The Portsmouth Heirefs, p. 38. l. 1.

(r) Rosamond, p. 2. l. 14. The Fair Example, p. 42. l. 18. p. 59. l. 31. The Lady's Last Stake, p. 46. l. 10. The Mistake, p. 58. l. 1. The Wife of Bath, p. 61. l. 2.

(s) The Roving Husband Reclaim'd, p. 41. l. 7.

(t) The Portsmouth Heirefs, p. 45. l. 26.

(u) 2 Cor. 6. 15, 16.

(x) An Act at Oxford, p. 36. l. penult. The Confederacy, p. 13. l. 15. p. 45. l. 7. p. 33. l. 7. own'd to be an Oath, ibid. l. 8.

(y) Gibraltar, p. 54. l. 27. The Beaux Stratagem, p. 65. l. 23. The Ladies Last Stake, p. 36. l.

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(z) by his *Death and the Devil*; (a) by his *Death, Hell, and the Devil*; (b) by his *Death, Hell, and Furies*; and (c) by his *Wounds, Death, and the Devil*. In one *Play*, an *Actor swears* (d) by the *Life of Christ*, that he is *sure*, the *Devil* is either in himself, or in his *Spectacles*; and (e) *wishest* by *Christ*, that the *Devil* would come into his *Presence*. One *swears* by the (f) *Wounds of Christ*, that the *Devil* is *among them*; and (g) another confirms it with an *Oath*, by the *Life of our Blessed Saviour*, that it is so in good earnest.

[Visit not, O LORD, for these things; and let not thy Soul be avenged on such a Blasphemous Nation as this.]

20. *The Perplex'd Lovers*, p. 35. l. 37. *The Platonick Lady*, p. 27. l. 6.

(z) *Gibraltar*, p. 38. l. penult. p. 49. l. 9. p. 58. l. 29. *The Amorous Widow*, p. 47. l. 19. *The Confederacy*, p. 29. l. ult. p. 50. l. 25. *own'd to be an Oath*, *ibid.* l. 26.

(a) *The Gotham Election*, p. 61. l. 26.

(b) *Artinoe*, p. 35. l. penult. *She wou'd if she cou'd*, p. 139.

l. 33. *The British Enchanters*, p. 29. *Act 4. l. 4.* *The Faithful General*, p. 53. l. 7. *The Perplex'd Lovers*, p. 22. l. 5. *The Platonick Lady*, p. 48. l. 14. *The Wonder*, p. 76. l. 29.

(c) *The Man's Bewitch'd*, p. 49. l. 1.

(d) *The Walking Statue*, p. 59. l. 18.

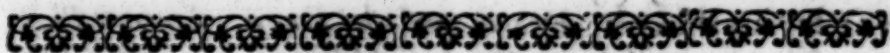
(e) *Ibid.* p. 62. l. penult.

(f) *Ibid.* p. 62. l. 14.

(g) *Ibid.* p. 62. l. 11.



C H A P.



C H A P. V.

*The Devil honour'd by the profane Cursing
of the Stage.*

THE next Charge against the *Stage*, is their *profane Cursing*. And here the Reader must not expect that I should mention the whole Catalogue. The Monsters are too deformed to appear. I shall therefore only produce a few, in which the Honour of the *Devil* or his Interest is more immediately concern'd.

To do this effectually, the *Poets* first make bold with the Words *Salvation* and *Damnation*; and apply them to the ridiculous Concerns of the *Stage*. By the Word *Salvation* in the *Scriptures*, is usually meant, our being eternally Happy with GOD in the Kingdom of Heaven, there receiving the End of our Hopes, and the Reward of all our religious Duties. By the Word *Damnation* in the *Scriptures*, is usually meant, the being eternally Miserable with the *Devil* in Hell-Fire; being punished for all our *Sins*, and made the Objects of infinite Justice. But, to wear off all pious Sense of these things, the Expressions are used in the *Play-house* upon mean and trifling Occasions. To (a) damn a *Play*, or (b) to curse it,

(a) The Apparition, *Prologue*, l. 22. The Artful Husband, *Prologue*, l. antepenult. Injur'd Virtue, *Epilogue*, p. 2. l. 5. The Beaux Stratagem, *Epilogue*, l. 4. The Busy-Body, *Prologue*, Verse 35. and ult. The Country Lasses, *Prologue*, l. 21. The Force of Friendship, *Epilogue*, l. penult.

The Perfidious Brother, *Epilogue*, l. 8, 30. The Perplex'd Couple, *Epilogue*, l. 15. The Royal Convert, *Prologue*, p. 2. l. 8. Three Hours after Marriage, *Prologue*, l. 10. Woman is a Riddle, *Prologue*, l. 10.

(b) The Apparition, *Epilogue*, l. 35.

is to disapprove or to slight it. To *save* a *Poet*, is (c) to encourage him; and a *Play* that is disliked, is (d) said to be *damn'd*, or call'd in Derision (e) *damn'd grave* Stuff: and thus by a strange *Hyperbole*, they set up the Audience in the place of GOD, and represent the acting of every Play, as if it was the *Great Tribunal*. To *save* a Man, in the *Playhouse-Language*, is (f) to pay his Debts; as if there was no Hell but a *Goal*: And sometimes it signifies (g) to *commit Adultery* with him, as if there was no *Heaven*, but what consisted in Brutality and Uncleanliness: and also (h) to *destroy* him, signifies no more but a refusal to gratify his Lust. One *Actress* saith, (i) As I *hope to be saved*, nay, as I *hope to be married*; as if Marriage on Earth was more desirable than the Joys of Heaven.

Thus by the Words (k) *curst*, or (l) *damned*, they often mean only something which is very considerable, be it either good or bad.

Thus (m) an *Actor's Habit* is call'd a *damn'd finical Dress*. Thus at another time, a Man's *Assurance* or *Impudence* is call'd by (n) this Epithet. And to confound all Distinctions of *Virtue* and *Vice*, they give the same Title to (o) good Counsel; and (p) *Temperance* is call'd a *being damn'd to abstain from Claret*. Thus they give the

(c) The Apparition, *Epilogue*, l. 42. The Force of Friendship, *Epilogue*, l. penult.

(d) The Man of Mode, p. 240. l. ult. The Royal Convert, *Prologue*, p. 2. l. 8. Three Hours after Marriage, p. 23. l. 8. p. 24. l. 21.

(e) The Royal Convert, *Prologue*, p. 2. l. 11.

(f) The Fatal Marriage, p. 121. l. 38, 39.

(g) Love in a Chest, p. 57. l. 27.

(h) Ibid.

(i) The Apparition, p. 19. l. 29.

(k) Man of Mode, p. 236. l. 6.

(l) A Woman's Revenge, p. 55. l. 33. She wou'd if she cou'd, p. 92. l. 33. The Artful Husband, p. 44. l. ult. p. 47. l. 10. p. 66. l. 20. The Cobbler of Preston, p. 11. l. 8. p. 17. l. penult. The Masquerade, p. 5. l. 23. p. 10. l. 1. The Squire of Alsatia, p. 10. l. 29, 33. p. 29. l. 19. p. 32. l. 34. p. 34. l. 33. The Man of Mode, p. 264. l. 28.

(m) Thomyris, p. 32. l. 26.

(n) Love in a Sack, p. 12. l. 18.

(o) The Squire of Alsatia, p. 34. l. 33.

(p) The Apparition, p. 2. l. 15. same

same Title to Persons living, as (q) to a young Man, (r) to an old Man, (s) to a Frenchman, (t) to a Musician, or (u) to a Woman; as if *Damnation* was something which only happen'd in this Life. Thus a Servant is called (x) a *damnable Demon*. And to ridicule the Works of GOD, and his Providence, an Actor is said to have (y) a *damnable Voice*. Nay, (as if there was no Distinction between a Man and a senseless Creature, and our Hope of Immortality was but a Romance) an Actor (z) wishes that the *Souls of the Dice* may be ground and consumed; and (a) they wish *Damnation* to a Pipe, or such things which have neither Life nor Sense.

It is common among *Christians* at parting to say, *God be with you*. Our Blessed Saviour upon the Cross, said, (b) *Father, into thy Hands I commend my Spirit*. When St. Stephen was stoned, he said, (c) *LORD Jesus, receive my Spirit*. The Design of all our Prayers in our *Liturgy*, and in private, is, that we may obtain everlasting Life, and GOD may take us to himself; and we are taught in the LORD's Prayer, (d) to say, *Thy Kingdom come, and deliver us from evil; And tū nonēū, from the Evil One, or from the Devil*. The Petitions in the *Playhouse* are the Reverse to these, unless by the Devil they mean GOD himself. Sometimes they petition conditionally for themselves, that (e) they may be *damn'd*, that (f) the Devil may blow their Heads off, (g) burn them,

(q) *Sawny the Scot*, p. 57.
l. 11.

(r) *Love in a Sack*, p. 47.
l. 16.

(s) *Sawny the Scot*, p. 23. l. 14.
p. 57. l. 27.

(t) *Ibid.* p. 26. l. 16.

(u) *The Amorous Widow*, p.
6. l. 30.

(x) *Love in a Sack*, p. 29. l.
penult.

(y) *The Amorous Widow*,
p. 19. l. 11.

(z) *The Comical Lovers*, p.
47. l. 18.

(a) *The Wonder*, p. 73. l. *penult.*

(b) *Luke* 23. 46.

(c) *Acts* 7. 59.

(d) *Matth.* 6. 10, 13. *Luke*
11. 2, 4.

(e) *The Roving Husband Re-*
claim'd, p. 11. l. 14. p. 38. l. 19.
The Stage-Beaux toss'd in a
Blanket, p. 15. l. 1.

(f) *The Bassett-Table*, p. 53.
l. 6.

(g) *The Roving Husband Re-*
claim'd, p. 15. l. 26. *The Maid*
the Mistress, p. 42. l. 5.

choak

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(b) *choak* them, (i) *claw* them, (k) *drive* them away,
(l) *botch* them, (m) *fill* their *Belly* with *Hog's Flesh*,
(n) *foul* their *Lungs*, and (o) *take* them, and (p) their
Souls (q) *for ever*; and that (r) *Hell* may receive them.
And to make the *Sin* appear more national than (I hope)
it is, when (s) one pray'd, that the *Devil* might jump
down his *Throat*, he was answer'd with this *Encomium*,
There spake the true Spirit of a Briton.

Two of these Expressions I shall venture to transcribe
at large.

(t) *Now the Devil be my Landlord, Hell my Winter-
Quarters, and a Rope my Winding-Sheet.*

(u) *If my future self (in the other World) retains a
Thought,
And this excess of Fondness (from a General to his Prince)
is forgot;
May Demons sink my Spirit as I rise,
And chase my Soul from promis'd Paradise.*

(b) The Stage-Beaux tofs'd in
a Blanket, *Prologue*, l. ult.

(i) The Humours of the Ar-
my.

(k) An Act at Oxford, p. 58.
l. 30. The Careless Husband,
p. 16. l. antepenult.

(l) The Confederacy, p. 66.
l. 32. Wit at a Pinch, p. 13.
l. 20.

(m) The Earl of Mar marr'd,
p. 6. l. 25.

(n) Sawny the Scot, p. 16. l. 9.

(o) Love at first Sight, p. 56.
l. 12. She wou'd if she cou'd,
p. 163. l. 5. Squire Trelooby,
p. 5. l. 22, p. 9. l. 15. The Bas-
set-Table, p. 12. l. 9. The Busy
Body, p. 5. l. 5. The Comical
Lovers, p. 51. l. 33. The Co-
mical Revenge, p. 11. l. 29. The

Earl of Mar marr'd, p. 3. l. 4. p.
27. l. 1. The Humours of Pur-
gatory, p. 17. l. 15. p. 19. l. 9.
The Pretender's Flight, p. 3. l. 11.
p. 13. l. 5. The Stage-Beaux
tofs'd in a Blanket, p. 8. l. 32.
The Wonder, p. 29. l. 29.

(p) Sawny the Scot, p. 6. l. 9.
p. 50. l. 8. p. 62. l. 29. The A-
morous Widow, p. 24. l. 12. p.
59. l. 15. The Litigants, p. 9.
l. 10. The Wonder, p. 75. l. 29.
p. 77. l. 10.

(q) The Double Gallant, p.
55. l. 9.

(r) The Loyal Subject, p. 47.
l. 28.

(s) The Humours of the Ar-
my, p. 20. l. 7.

(t) The Wonder, p. 65. l. 28.

(u) Irene, p. 43. l. 33.

Sometimes they curse themselves absolutely, that they (x) may be *damn'd*, that (y) the Devil may take them, or (z) *Furies* may seize them. One (a) invokes the *Furies of Hell to her Breast, to heighten her Rage*; and (b) wisheth, that all the *Furies* may there make their *A-bode*, and (c) all the *poisonous Serpents* may send her their most *envenom'd Snakes*, and wound her *Breast without Pity*. But most commonly these Expressions are levelled against others. Sometimes conditionally, that (d) the Devil may take them, or such-like Expressions; but most commonly their *Curses* are absolute, that others may be (e) *damned* (f) *for ever*, or (g) *for ever cursed*, that they may go (h) *to the Devil*, or (i) *to Hell*; or (k) be *sunk into Hell*, and the *Fiends* may seize them. That the Devil (l) may be their *Bedfellow*, (m) *break their Necks*, (n) *choak them*, (o) *creep into their Wombs*,

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- (x) Love at first Sight, p. 16. l. 21. The Biter, p. 13. l. 30. The Female Wits, p. 25. l. 4. The Lawyer's Fortune, p. 38. l. 13. The Stage-Beaux toss'd in a Blanket, p. 11. l. 9. p. 31. l. 25.
 (y) A City Ramble; or, The Humours of the Compter, p. 26. l. 3. Sawny the Scot, p. 6. l. 9. p. 50. l. 8. p. 62. l. 29.
 (z) Pyrrhus and Demetrius, p. 57. l. 3.
 (a) Titus Manlius, p. 31. in fine.
 (b) Ibid. p. 33. l. 4.
 (c) Ibid. in fine.
 (d) Ignoramus, p. 36. l. 25.
 (e) A Woman's Revenge, p. 51. l. 32. The Artful Husband, p. 3. l. 14. The Man of Mode, p. 185. l. 30. p. 215. l. 25. p. 225. l. 16. p. 234. l. 26. The Masquerade, p. 4. l. penult. The Pretender's Fate, p. 10. l. 20. The Wonders in the Sun, p. 25. l. 11, ult.
 (f) The Contrivances, p. 16. l. penult.
 (g) The British Enchanters, p. 28. l. 7.
 (h) Marplot, p. 12. l. 30. The Beaux Stratagem, p. 62. l. 31. The Country-House, p. 27. l. 17. The Wonder, p. 74. l. 8. Woman is a Riddle, p. 52. l. 28.
 (i) The Contrivances, p. 17. l. 20.
 (k) The Royal Convert, p. 43. l. 14.
 (l) Sawny the Scot, p. 64. l. 16.
 (m) Marplot, p. 16. l. 21.
 (n) The Wonders in the Sun, p. 17. l. 19. p. 64. l. 21.
 (o) Sawny the Scot, p. 8. l. 35.

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(p) go with them, (q) hang them, (r) have them, (s) foul their Fingers, (t) give them a Clap with a French Thunderbolt, (u) pare their Nails, (x) reward them, (y) run away with them, (z) seize them, (a) stretch them, (||) or stuff their Bellies full of Hemp, and his Dam may spit it out again. That the Devil may (b) take them (c) all, even (d) with all the Actor's Heart, who spoke it; or (e) take the Gripe of their Fingers, and dress their Doublets, (f) take their Locks, or (g) wash their Face with a foul Clout. That the Furies may (h) confound, (i) seize, or (k) tear them: That (l) the Gods or Furies may pursue them, haunt them, and seize their guilty Minds. That

(p) Love in a Sack, p.48. l. antepenult. The Contrivances, p.19. l.5. The Country-House, p. 21. l. 20. The Man's bewitch'd, p.40. l.33.

(q) The Beaux Stratagem, p. 53. l.9, 11.

(r) Ignoramus, p. 21. l. 3. The Gotham Election, p. 53. l. 23.

(s) Sawny the Scot, p.7. l.13.

(t) Ibid. p.64. l.22.

(u) Ignoramus, p.40. l.22.

(x) The Masquerade, p. ult. l. 28.

(y) The Walking Statue, p.63. l. 21.

(z) The Pretender's Fate, p. 26. l.30.

(a) Ignoramus, p.15. l.31.

(||) Sawny the Scot, p. 55. l. 18.

(b) A City Ramble, or, The Humours of the Compter, p. 25. l. 1.

Ignoramus, p. 36. l. 25. Marplot, p.17. l. antepenult. p.

20. l.5. p. 34. l.7. p.35. l.13. p.40. l.32. p.41. l.5. p.58. l.

23. The Beaux Stratagem, p. 34. l.29. p.48. l.1. p.53. l.15.

The Busy-Body, p.18. l.5. The

Comical Revenge, p. 60. l. 3.

The Country-House, p. 10. l.6.

The Man of Mode, p.266. l.5.

The Masquerade, p. 27. l. 10.

The Modern Prophets, p.47. l.

10. p.51. l. 35. p.66. l. penult.

The Perplex'd Couple, p.54. l.

31. The Perplex'd Lovers, p.

30. l.34. p.52. l.29. The Re-

cruiting Officer, p.25. l.20. p.

21. l.16. The Wonder, p. 31.

l. penult. The Wonders in the

Sun, p. 60. l. 13. Wit at a

Pinch, p.26. l.9. Woman is a

Riddle, p.51. l.26.

(c) Ignoramus, p.67. l.6. p.

68. l.2. The Comical Revenge,

p.60. l. penult.

(d) The Comical Revenge,

p.21. l.6.

(e) Sawny the Scot, p. 17.

l. 20.

(f) Ibid. p.42. l.3.

(g) Ibid. p.39. l.30.

(h) Love and Liberty, p.63.

l. 14.

(i) Appius and Virginia, p. 3.

l. antepenult.

(k) Elfred, p.38. l.32.

(l) The Victim, p.63. l.13.

(m) *Hell may confound them, that Perdition may* (n) *catch them, or* (o) *seize them all, or* (p) *that they may be taken to the Devil.*

When one Actor saith, (q) *God be with you*, another returns the Compliment in these Words, *Go to the Devil.* One wishes (r) *that the Devil had his Fellow-Actor*; another saith, (s) *He would see him at the Devil.* And to shew their Breeding, (t) when one saith, *The Devil take thee*; the other answers, *The Devil take you, if you come to that.* One saith, that (u) *he would willingly make a Present of his Share in his Wife to the Devil*: Another (x) *desires the Furies and Hell to reward an Actor.* One Actor stabbing another with this Expression, (y) *Down to the Devils, down; Hell is thy Home, and thus I send thee thither*: To which the other dying, replies, *Curses find thee, the Death and Darkness hide thee from mine Eyes.* And another dying, saith, (z) *Furies confound you all.*

This is the constant *Playhouse Language*, in direct opposition to that Expression in our most excellent *Liturgy*, "The Blessing of God Almighty, the Father, the Son, and the Holy Ghost, be amongst you, and remain with you always." Or rather to the Words of St. Paul, (a) *The Grace of our LORD Jesus Christ, and the Love of GOD, and the Communion of the Holy Ghost, be with you all; Amen.*

We have a single Instance of (b) a *Poet*, who makes an *Apology* for (c) his *Imprecations*, and hopes, that they will not be thought too violent. I am glad to see a Remoric

(m) *A Wife well manag'd*, p. 9. l. 28. *The Gotham Election*, p. 72. l. 19.

(n) *The Persian Princess*, p. 57. l. 16.

(o) *The Perfidious Brother*, p. 57. l. 12.

(p) *The Fair Quaker of Deal*, p. 56. l. 25.

(q) *The Wonder*, p. 74. l. 7.

(r) *The Amorous Widow*, p. 39. l. 17.

(s) *Ibid.* p. 50. l. 29.

(t) *The Litigants*, p. 31. l. 5.

(u) *The Perplex'd Couple*, p. 54. l. 25.

(x) *The Persian Princess*, p. 45. l. ult.

(y) *Elfrid*, p. 28. l. 28.

(z) *Love and Liberty*, p. 63.

(a) 2 Cor. 13. 14.

(b) *French Cato*, Preface, p. 13. l. antepenult.

(c) *Page* 54. l. 27.

Chap. 3. *the profane Cursing of the Stage.* 55

of Conscience in one, and heartily wish it may be found in the rest : and I must also own, that his *Imprecations* are only temporal, and not of so heinous a nature as those which I have mentioned. However, to set this matter right, no *Curses*, of what nature soever, ought to be admitted on the *Stage*. If (as the *Apostle* saith) (d) *we must not do Evil, that Good may come of it*; then we must not do Evil for our Diversion: and where Words are forbid by GOD, as all *Swearing* and *Cursing* are, no *Excuse* can be allowed. And if no *Stage-Discipline* can make it tolerable, how provoking must it be to GOD, when such *Expressions* are so constantly used, put into the Mouths of their *top Characters*, as the Ornament of Speech, sometimes with Applause, and always without Censure! Now profane *Cursing* is a Sin most positively forbidden by GOD in (d) the Holy Scriptures. Such *Language* ought not to proceed out of our Mouths, nor be harboured so much as in (e) in our *Hearts*. And nothing should provoke us to it. We must not (f) *curse* even those who *curse* us, who are our *Enemies*, who *hate* us, who *despitefully use* us, and *persecute* us. We must not imitate such, but GOD, who continually poureth out his *Blessings* upon all. We must not *render Evil for Evil, or Railing for Railing, but contrariwise Blessing*; as knowing that we are called of GOD to *inherit a Blessing*. And thus must we *overcome evil with good*. It was therefore foolish Advice which was given to Job in his Afflictions, that (g) he should *curse GOD and die*, and it was resented accordingly. This Sin in some cases among the *Jews*, was a (h) *capital Crime*, and the Son of *Shelomith* by the Command of GOD was stoned for the same. When (i) *Shimei cursed David*, tho whilst he lived he forgave the Sin, as against himself; yet he would not pass it by, as it related to GOD, or might have been of ill Consequence to the Nation, but he gave Orders at his Decease, that (k) the Man, who thus

(d) Rom. 12. 14. James 3. 9, 10.

(e) Job 31. 30. Eccles. 10. 20.

(f) Rom. 12. 14. Matth. 5. Chap. 19. 23.

44, 45. Luke 6. 28. 1 Pet. 3. 9, 10. Rom. 12. 21.

(g) Job 2. 9, 10.

(h) Exod. 21. 17. Levit. 20. 9.

(i) 2 Sam. 16. 5, 6, 7, 10. and

(k) 1 Kings 2. 8, 9, 44, 45, 46.

curst, should be put to death, who was executed accordingly. Nay, in such cases, which were not punished by Man, GOD himself was the Executioner of his Wrath upon them that were guilty; and therefore David saith, (l) that for the Sin of their Mouth, and for the Words of their Lips, they shall be taken in their Pride; and for Cursing and Lying, which they speak. And he tells us the sad Estate of such a Sinner, that (m) As he loved Cursing, so it shall come unto him: As he delighted not in Blessing, so it shall be far from him. As he clothed himself with Cursing, like as with a Garment; so it shall come into his Bowels like Water, and like Oil into his Bones. It shall be unto him as the Garment, which covereth him; and for a Girdle, wherewith he is girded continually. Where we may observe, that as the Words in the Hebrew are in the future Tense; so these and the following Verses contain rather a Prophecy than an Imprecation. When Goliath (n) curst David, he and the whole Army were afterward destroyed; and Vengeance seems to be but the natural Effect of such Hellish Language. The Curse of GOD is a dreadful thing: As (o) such, who are blessed of him shall inherit the Land; so they who are curst, shall be rooted out. Nay, they shall (p) be cast into Hell, the Fire prepared for the Devil and his Angels. He therefore (q) whose Mouth was full of Cursing and Bitterness, was always reckon'd as a wicked Man, and one who had no fear of GOD before his Eyes. To this I may add, that Balaam, (r) who was a notorious Enchanter, and who loved the Wages of other unrighteous Acts, dared not to be guilty of this Sin, tho he might receive his House full of Silver and Gold as a Reward; and therefore he refused it, without a special Leave from GOD himself, which was never granted. How, saith he, shall I curse them, whom GOD hath not curst? and how shall I defy them, whom the LORD hath not defied? And therefore it is strange, how the Poets can make this a matter of Diversion, which (if they had any Sense of

(l) Psal. 59. 12.

(m) Psal. 109. 17, 18.

(n) 1 Sam. 17. 43, 49, 50, 51.

(o) Psal. 37. 22.

(p) Matth. 25. 41, 46.

(q) Psal. 10. 7. Rom. 3. 14, 18.

(r) Numb. 23. 8.

Chap. 5. *the profane Cursing of the Stage.* 57

Religion) might rather be a cause for Terror and Astonishment.

A Reader, who hath any Notion of a GOD, can hardly imagine the *Stage* to be thus guilty; and therefore I shall conclude this Chapter, by quoting ten other Sentences more at large, out of ten several *Plays*, that so I may shew their Guilt, and excite (if possible) a just Indignation against them.

1. (s) *Furies* (that is, *Devils*) arise and seize him with *Distraction*.
2. (t) O! would th' avenging Thunderbolt of Jove
Fall down amain on this devoted Head,
And drive me headlong to th' infernal Powers; (that is, to the Devil).
3. (u) Let him die, ye Powers, strike him dead,
Dart all your Lightning at his cursed Head!
Tear him, ye Furies, tear him!
May the Furies alarm him!
May his Conscience disarm him!
4. (x) Be trebly curs'd, and may th' infernal Powers
Never release thee from the *Wo* thou'rt fond of.
5. (y) I'll present this Paper
In a just Rage to Rhadamanthus' Throne,
And raise against thee the united Pow'rs of Hell.
I'll display it as a Banner of my Vengeance
To the Furies. Drunk with Rage,
I'll stir up all the Monsters of Cocytus
To tear out thy Heart.
6. (z) Guilt haunt him! Fiends pursue him! Lightning
blast him!
Some horrid, cursed kind of Death o'ertake him
Sudden, and in the Fulness of his Sins.
7. (a) Heav'n dart its swiftest Vengeance on your Heads!
And Hell's eternal Plagues be your Reward!
To you, ye Pow'rs of Heav'n and Hell, (that is, to
GOD, and to the Devil) I call.

(s) *Almyna*, p.36. l.20.

(y) *Ernelynda*, p.53. l.27.

(t) *Appius and Virginia*, p.58.
l. 27.

(z) *Jane Shore*, p.47. l.7.

(u) *Camilla*, p.25. l.1.

l. 7.

(x) *Electra*, *Act. I. Ver.* 295.

(a) *Love and Liberty*, p. 61.

8. (b) *The Devil take my Soul.*

9. (c) *Whip me, ye Fiends, plunge me in Seas of Sulphur ;*

*Let your eternal Fancies work new Torments,
And add them to the Pains of Hell.*

10. When (d) the Disciples ask'd of our Blessed Saviour, if they should command Fire from Heaven, and consume his Enemies, even as Elias did ; He rebuked them, saying, *Ye know not what manner of Spirit ye are of: For the Son of Man is not come to destroy Mens Lives, but to save them.* But this being forbidden, the Stage runs to the other Extreme, and (e) an Actor calls for Fire from Hell to dress his Guests.

Thus we may see how directly opposite the Church and the Play-house are to each other. In the one, we pray for *Mercies* ; in the other, they call for *Judgments*. In the one, we put up our Petitions to GOD ; in the other, they make their Addresses to the Devil. And therefore whilst these Diversions are encourag'd, the Interest of Religion must necessarily decline.

[Tho they curse, yet, Good LORD, blest thou ;
and turn from us all those dreadful Judgments,
which they so loudly call for !]

(b) The Busy-Body, p. 5. l. 5.

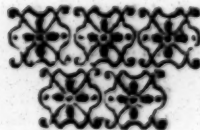
(d) Luke 9. 54, 55, 56.

(c) The Successful Pirate, p.

(e) The Country House, p. 19.

58. l. 18.

l. 22.



C H A P.



C H A P. VI.

Representations of Divine Worship, as paid to the Devil upon the Stage.

THE next Charge against the Stage, is their Representations of *Divine Worship* and *Adoration* as paid to the *Devil*.

How near this *Sin* comes to the actual Worship of him, I leave the Reader to judge, who, I suppose, will conclude from Matters of Fact, that the *Stage-Crimes* of this Nature are of the deepest Dye, enough to turn all past Mercies into Judgments, enough to provoke GOD to vindicate his Divinity by the Effects of his Indignation, and enough to make us the Monuments of his Vengeance. The Impieties of this kind are beyond Expression. What was said of *Antichrist* in *Rome*, is now too sadly fulfilled of the *Devil* in our *Play-houses*, that here (a) he opposeth and exalteth himself above all that is called GOD, or that is worshipped; so that he, as GOD, sitteth in Temples dedicated to his Service, shewing himself, that he is GOD.

To represent this in a more lively manner, here is (b) the *Grove of Proserpina* for a Scene, with an Altar at a distance, and Priests attending on the Service of *Pluto* and his Consort, the King and Queen of Hell; or in plainer English, of *Beelzebub* and his Assistant. Then two Priests enter with lighted Tapers in each Hand, after them the High-Priest (like *Moses*) with a Rod, whilst all this Ceremony is only to give a more solemn Grace to the Worship of the Devil.

When GOD delivered the *Israelites* by *Moses*, he appointed several *Sacrifices* to be performed for his Honour. These Rites are imitated on the Stage with the utmost Solemnity on the aforementioned Occasion.

(a) 2 Thef. 2. 4.

(b) Alarbas, p. 24. Scene.

Thus,

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Thus (c) the *High-Priest* saith,
Ho, Mirides, the sacred Rites begin
To our great Master Pluto (the Prince of the Devils)
and his Queen.

Then follows solemn *Musick*, and afterwards,

Priest. To the great Infernal Pair.
Chorus. To the great Infernal Pair.
Priest. Victims slay, and Incense spread.
Chorus. Victims slay, and Incense spread.
Priest. Feast the (d) Dæmons of the Air.
Chorus. Feast the Dæmons of the Air.
Priest. With the Savour of the Dead.
Chorus. With the Savour of the Dead.
Priest. Strike the barren Heifer deep.
Chorus. Strike her, strike her, strike her deep.
Priest. Strike her deep, and sure as Fate,
Fast as everlasting Sleep,
Sure as injur'd Woman's Hate.
Grand Chorus. Strike her, strike her, strike her deep, &c.
High-Priest. Hear, Pluto's Royal Consort, hear.
Chorus. Hear, Pluto's Royal Consort, hear.

And to one, who interrupts him, the *High-Priest* answers,

Rash Man, no more, on Peril of thy Life.

But there are other *Sacrifices*, which are more peculiar to the Stage. As (e) the *Devil* was a *Murderer* from the beginning; so when a *Murder* is really design'd, an *Actor* saith (f),

To the Infernal King
We offer up this dreadful Sacrifice.

(c) *Alarbas*, p.24. Scene.

(d) What *Dæmon* signifies in English may be known from the *Dictionary*, or from any *School-Boy*, who hath read this Verse in the *Syntaxis*,

Dæmona non armis sed morte subegit Iesus.

Or it may be known from the *Language of the Stage* in other Plays, as *Sawny the Scot*, p.70. l. 2.

(e) *Joh.* 8. 44.

(f) *Appius and Virginia*, p. 10, l.7.

Thus

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Thus a tender and an affectionate Father murdering a virtuous Daughter, hath this Expression (g);

*Thus with the sprinkling of this sacred Blood,
I consecrate thee to th' Infernal Pow'rs.*

And to omit all other Instances, an Actor speaking of burning a Bundle of Plays, saith (h),

*I'll make a Burnt-Sacrifice of them, by way of Oblation
to the Devil, from whence they came.*

From their Sacrifices let us proceed to their Expressions; and the first which I shall take notice of, is their Ejaculations. These in Scripture, and among Christians, are Speeches of a pious Soul to GOD on some particular Occasion. Thus the Psalmist (i) cries out with admiration, LORD, what is Man, that thou art mindful of him! and the Son of Man, that thou visitest him! In Scripture it is, LORD, what is Man! The Actors express it thus, What the Devil (k) have we here! (l) is this! or (m) are you! And when St. Paul was converted, he (n) trembling and astonished said, LORD, what wilt thou have me to do? This in the Play-House Language (o) is, Why, what the Devil wouldst thou have me to do? (p) should I do? or (q) shall we do? In Scripture it is, What, LORD! In the Play-House it is, What, the Devil! I need not multiply Quotations of this nature; however, I have directed to above (r) sixty Instances of this

(g) Appius and Virginia, p. 56. l. 23.

(h) The Perplex'd Couple, p. 9. l. antepenult.

(i) Psal. 144. 3.

(k) A Woman's Revenge, p. 46. l. 16.

(l) The Adventures of Half an Hour, p. 16. l. 18.

(m) Woman is a Riddle, p. 31. l. penult. & p. 85. l. ult.

(n) Acts 9. 6.

(o) Injured Love, p. 29. l. 24.

(p) The Squire of Alsatia, p.

20. l. 23.

(q) Wit at a pinch, p. 20. l. 14.

(r) A City-Ramble, or the Humours of the Compter, p. 11.

l. 1. A Woman's Revenge, p. 25. l. antepenult. & p. 46. l. 16.

Injured Love, p. 29. l. 13, 21.

p. 33. l. 16. & p. 68. l. 18.

Marplot, p. 21. l. 23. & p. 38.

l. 14. Sawney the Scot, p. 41. l.

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this nature, which the Reader may turn to, if he thinks it worth his pains.

When our *Blessed Saviour* spoke of the distinguishing Providences which should happen at his coming, the *Disciples answered and (s) said, Where, LORD?* This in the *Play-House Language (t)* is, *Where the Devil?*

Thus in *Scripture* it (*u*) is, *How, LORD?* In the *Play-House (x)*, *How, the Devil?* In *Scripture* it is,

12. & p.52. l.1. She wou'd if she cou'd, p.143. l.29. Love's last Shift, p.43. l.12,14. & p.52. l.12. The Adventures of Half an Hour, p.16. l.18. The Artful Husband, p.6. l.33. The Busy Body, p.67. l. penult. The Cocker of *Preslon*, p.10. l.27. & p.11. l.22. The Comical Lovers, p.47. l.5. & p.48. l.26. The Comical Revenge, p.67. l. penult. The Country House, p.19. l.20. The Double Gallant, p.19. l.24. The Drummer, p.43. l.29. The Earl of *Mar marr'd*, p.5. l.21. The Fatal Marriage, p.101. l.9. The Female Advocates, p.52. l.13. p.62. l.6. & p.65. l.7. The Maid the Mistress, p.52. l.24. The Man of Mode, p.265. l.1. The Man's bewitch'd, p.47. l.30. The Masquerade, p.27. l.1. The modern Prophets, p.42. l.1. The Perplex'd Lovers, p.15. l.16. p.26. l.19,25. p.38. l.10. p.50. l.23. & p.51. l.5,16. The Platonick Lady, p.26. l.1. & p.40. l. penult. The Pretender's Flight, p.10. l.16. The Rival Boobs, p.7. l.34. p.8. l.9. p.38. l. ult. p.24. l.34. p.58. l.8. p.67. l.20. & p.68. l.18. The Squire of *Alsatia*, p.20. l.23. p.21. l.29. p.24. l.25. p.46. l.29. & p.65. l.20. The

Wonder, p.30. l.22. p.45. l.13. p.50. l.12. p.64. l.29. p.72. l.14. p.74. l.13. & p.76. l.1. Wit at a pinch, p.7. l.15. & p.20. l.14. Wit without Money, p.69. l.6. Woman is a Riddle, p.9. l.27. p.31. l. penult. p.51. l.5. p.54. l. penult. p.85. l. ult. p.86. l.9. & p.87. l.8.

(s) *Luke* 17. 37.

(t) Love's last Shift, p.25. l.17. & p.51. l.7. Marplot, p.26. l.8. & p.39. l.31. The Artful Husband, p.65. l.28. The Busy Body, p.19. l.6. The Comical Lovers, p.34. l.18. The Earl of *Mar marr'd*, p.27. l.26. The Female Advocates, p.60. l.22. Wit without Money, p.66. l.12. Woman is a Riddle, p.83. l.1. & p.86. l.2.

(u) *Psal.* 8. 1, 9.

(x) She wou'd if she cou'd, p.136. l.3. The Artful Husband, p.37. l.17. Love's last Shift, p.73. l.16. & p.77. l.2. The Busy Body, p.32. l. penult. The Country Lassies, p.20. l.20. The Humours of the Army, p.49. l.33. The Pretender's Flight, p.30. l.1. The Squire of *Alsatia*, p.71. l.12. The Wonder, p.39. l.1. Three Hours after Marriage, p.59. l.2. Woman is a Riddle, p.87. l.11.

Why,

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(y) *Why, LORD?* In the *Play-House* it is, (z) *Why, the Devil?* In the *Scripture* it is, (a) *Who, LORD?* And in the *Play-House*, (b) *Who, the Devil?*

Thus, for example, they expostulate concerning the Works of GOD, and express their Gratitude for being made Men, in this Language; (c) *Who the Devil taught you the Art of Reasoning?*

In the *Scriptures* it is common to say, *LORD!* when some weighty Matter is mentioned. This word is often used by the *Actors* (d) upon ridiculous Occasions; but most commonly, and especially in Cases of importance,

(y) *John* 13. 37.

(z) *Injur'd Love*, p. 29. l. 34. *Love's last Shift*, p. 2. l. 33. & p. 5. l. 4. *Marplot*, p. 38. l. 14. *Sawney the Scot*, p. 41. l. 12. *The Busy Body*, p. 6. l. 34. *The Comical Lovers*, p. 48. l. 12. *The Humours of the Army*, p. 55. l. 29. *The Man's bewitch'd*, p. 1. l. 22. p. 37. l. 30. *The Platonick Lady*, p. 40. l. 11. *The Wonder*, p. 76. l. 1. *Wit without Money*, p. 69. l. 6. *Woman is a Riddle*, p. 87. l. 11.

(a) *Psalms* 15. 1.

(b) *A Wife well managed*, p. 4. l. 18. *Marplot*, p. 37. l. 14, 29. *She wou'd if she cou'd*, p. 148. l. 4. *The Busy Body*, p. 30. l. 2. p. 56. l. 23. p. 64. l. 9. *The Double Gallant*, p. 55. l. 26. p. 57. l. 12. *The Man's bewitch'd*, p. 39. l. 16. *The Perplex'd Lovers*, p. 28. l. 15. p. 32. l. 28. *The Platonick Lady*, p. 66. l. 23. *The Pretender's Flight*, p. 20. l. 22. *The Squire of Alfatia*, p. 10. l. 41. p. 35. l. 40. *The Successful Pirate*, p. 47. l. 4.

(c) *The Busy Body*, p. 25. l. 30.

(d) *A Woman's Revenge*, p. 51. l. 7, 21. p. 55. l. 4. *Injur'd Love*, p. 32. l. 5. *Love in a Sack*, p. 12. l. 22. p. 30. l. 10. *The Amorous Widow*, p. 12. l. 13. p. 15. l. 26. *The Fatal Marriage*, p. 101. l. 12. p. 125. l. 8. *The Humours of the Army*, p. 27. l. *anteperantile*. *The Humours of Purgatory*, p. 18. l. 5. p. 45. l. 14. *The Lady's last Stake*, p. 71. l. 32. *The Man's bewitch'd*, p. 54. l. 24. *The Masquerade*, p. 7. l. 28. *The Man of Mode*, p. 178. l. *ult.* p. 179. l. 34. p. 218. l. 26. p. 219. l. 18. p. 223. l. 11, 19. p. 236. l. 36, 37. p. 237. l. 6, 11, 28. p. 241. l. 28. p. 245. l. 17. p. 247. l. 7. p. 248. l. 18. *The Persian Princess*, *Epilogue* l. 5. *The Platonick Lady*, p. 57. *Scene* l. 2. *The Rival Fools*, p. 35. l. 32. p. 37. l. 18. p. 38. l. 10. *The Squire of Alfatia*, p. 2. l. 12. p. 3. l. 18. *The Wonder*, *Epilogue* l. 13. *Wit at a pinch*, p. 32. l. 10. p. 46. l. 1. p. 50. l. 13. *Woman is a Riddle*, p. 25. l. 19. p. 50. l. 9. p. 90. l. 24. p. 92. l. 16. p. 95. l. 5.

they

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they say, (e) *The Devil!* Sometimes they say, (f) *O LORD!* and sometimes, (g) *O the Devil!* Sometimes (h) *Ah LORD!* and sometimes (i) *Ah the Devil!*

As it is very common in *Scripture* for Persons in *Misery* to begin their *Petitions* with this Expression, *O LORD!* so from hence they learn upon the *Stage* to say (k) very frequently, and (l) especially when they are praying for Help, *O the Devil!* The Language in our *Liturgy*, is, *LORD have mercy upon us!* and certainly we never had more reason for it than now. But the Language of the *Play-House* (m) is, *The Devil take me*

(e) *Ignoramus*, p. 24. l. 26. *Love in a Chest*, p. 63. l. 27. *Marplot*, p. 23. l. 21. p. 52. l. 22. p. 59. l. 4. *The Apparition*, p. 27. l. 22. p. 55. l. 13. *The Beaux Stratagem*, p. 17. l. 31. *The Busy Body*, p. 13. l. 9. p. 28. l. 22. p. 48. l. 25. *The Double Gallant*, p. 34. l. 27. p. 79. l. 10. *The Gotham Election*, p. 55. l. 13. p. 72. l. 9. *The Lady's last Stake*, p. 32. l. 13. p. 68. l. ult. *The Maid the Mistress*, p. 3. l. 6. p. 49. l. 24. *The Man's bewitch'd*, p. 34. l. 11. p. 38. l. 7. p. 39. l. 1. *The Masquerade*, p. 26. l. 21. *The Perplex'd Couple*, p. 47. l. 28. p. 52. l. 33. *Three Hours after Marriage*, p. 67. l. 8. *Wit at a pinch*, p. 5. l. 19. *Woman is a Riddle*, p. 90. l. 26.

(f) *Love in a Sack*, p. 20. l. 17. p. 54. l. 1, 2. p. 53. l. 19, ult. p. 57. l. 10. p. 58. l. 10. *The Amorous Widow*, p. 74. l. 12. *The Contrivances*, p. 18. l. 21. p. 19. l. 7. *The Double Gallant*, p. 56. l. 15. *The Fatal Marriage*, p. 127. l. 33. *The Humours of Purgatory*, p. 33. l. 18. *The Masquerade*, p. 8. l. 28. *The modern Prophets*, p. 71. l. 45. *The*

Rival Fools, p. 37. l. 35.

(g) *Ignoramus*, p. 65. l. 15. *Love's last Shift*, p. 22. l. 30. *The Amorous Widow*, p. 21. l. 31. p. 23. l. 1. *The Masquerade*, p. 19. l. 8. *The Perjuror*, p. 30. l. 16.

(h) *The Cbler of Preston*, p. 111. l. 29. *The Perplex'd Lovers*, p. 33. l. 27.

(i) *Marplot*, p. 15. l. 16. *The modern Prophets*, p. 51. l. 27. p. 52. l. 4. *Woman is a Riddle*, p. 11. l. 9.

(k) *The Busy Body*, p. 31. l. 20. p. 62. l. 27. *The Comical Lovers*, p. 56. l. 3. *The Country Wake*, p. 30. l. antepenult. *The Double Gallant*, p. 56. l. 15. *The Maid the Mistress*, p. 41. l. 24. *The Man's bewitch'd*, p. 37. l. 35. p. 48. l. 12. p. 53. l. 29. p. 61. l. 21. *The Perplex'd Couple*, p. 47. l. 16. p. 59. l. 23. *The Perplex'd Lovers*, p. 12. l. 19. p. 47. l. 4. *The Platonick Lady*, p. 19. l. 12. p. 58. l. 16. *The Rival Fools*, p. 17. Act 2. l. 9.

(l) *Marplot*, p. 14. l. 15. *The Busy Body*, p. 17. l. 30.

(m) *The Double Gallant*, p. 55. l. 9.

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for ever. Thus when one says, (n) *Pray, Godfather, give me your Blessing* ; the other answers, *My Blessing! The Devil choak you.*

Sometimes they say, (o) *LORD! LORD!* and sometimes, (p) *The Devil! The Devil!* Sometimes, (q) *O LORD! O LORD!* and sometimes, (r) *O the Devil! the Devil!* Sometimes, (s) *Ah Heaven!* (t) *O Heaven!* (u) *Heavens!* or (x) *Good Heavens!* and sometimes (y) *Hell!* (z) *O Hell!* or (a) *O Furies!* And sometimes they join them both together ; (b) *O Heaven! O Hell!* Thus (c) an Actor leaves off praying to GOD, and addressees his Enemy ;

Answer me, Heav'n! But hold! What will Heav'n answer me?

Answer me, Hell! for Heav'n will damn Desire, And be a Hell within me.

Besides, they have many new Expressions on this Occasion of *Ejaculations*, or sudden Passions ; but it is observable, that they have all the same Meaning. Some-

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- (n) *A Woman's Revenge*, p. 29. l. 14. p. 91. l. 18. p. 94. l. 18. p. 118. l. 20. p. 132. l. 32. p. 149. l. 15. p. 156. l. 16. p. 157. l. 30. p. 163. l. 13. p. 165. l. 29. The cruel Gift, p. 49. l. 26.
- (o) *The Busy Body*, p. 28. l. 26. *The Man's bewitch'd*, p. 8. l. ult. *The Successful Pirate*, p. 43. l. 4.
- (p) *The Platonick Lady*, p. 48. l. 6.
- (q) *The Contrivances*, p. 18. l. 21. p. 19. l. 7. *The Man's bewitch'd*, p. 35. l. 5. p. 51. l. 15. p. 52. l. 13.
- (r) *The Country Wake*, p. 16. l. 14. *The Wonder*, p. 38. l. 31.
- (s) *The Persian Princess*, p. 20. l. 25.
- (t) *Electra*, Act 4. verse 8. *French Caro*, p. 43. l. 20. *Lucius*, p. 26. l. 22. p. 27. l. 33. p. 39. l. ult. *Sawny the Scot*, p. 55. l. 2. *She wou'd if she cou'd*, p. 91. l. 18. p. 94. l. 18. p. 118. l. 20. p. 132. l. 32. p. 149. l. 15. p. 156. l. 16. p. 157. l. 30. p. 163. l. 13. p. 165. l. 29. The cruel Gift, p. 49. l. 26.
- (u) *Lucius*, p. 36. l. 10. *Sawny the Scot*, p. 55. l. 28. *The Man's bewitch'd*, p. 36. l. 23.
- (x) *The Persian Princess*, p. 32. Scene l. 1.
- (y) *Elfrid*, p. 23. l. 10. p. 43. l. 5. *Jane Gray*, p. 51. l. 3. *The Apparition*, p. 56. l. 13. *The Double Gallant*, p. 79. l. 4. *The Persian Princess*, p. 59. l. 23.
- (z) *Elfrid*, p. 27. l. penult. p. 38. l. 5.
- (a) *Perplex'd Couple*, p. 35. l. 13.
- (b) *Jane Gray*, p. 49. l. 4.
- (c) *Elfrid*, p. 21. l. 28.

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times they are contained in a single Word ; as, (d) *Amazement* ! (e) *Confusion* ! (f) *Damnation* ! (g) *Death* ! (h) *Devils* ! (i) *Distraction* ! (k) *Fire* ! (l) *Fury* ! (m) *Furies* ! (n) *Ghosts* ! (o) *Hell* ! (p) *Perdition* ! (q) *Plagues* !

(d) *Perfidious Brother*, p. 28. l. 17. p. 55. l. 8. *Perplex'd Lovers*, p. 9. l. 34. *Sultaneſs*, p. 30. l. 29.

(e) *Injur'd Love*, p. 54. l. 1. *The Apparition*, p. 48. l. 1. *Artful Husband*, p. 37. l. 17. *Cruel Gift*, p. 35. l. 14. *Fatal Marriage*, p. 165. l. antepenult. *Perfidious Brother*, p. 28. l. 1. p. 30. l. 32. p. 50. l. 29. p. 54. l. ult. *Perplex'd Lovers*, p. 5. l. antepenult. p. 20. l. 22. p. 25. l. 10. p. 31. l. 1. p. 50. l. 2. *Platonick Lady*, p. 25. l. antepenult. p. 55. l. 25. *Rival Fools*, p. 9. l. 21. p. 32. l. 28. p. 52. l. 5. *Royal Convert*, p. 5. l. 25. p. 59. l. 19. p. 50. l. 25. *Successful Pirate*, p. 35. l. 5. *Walking Statue*, p. 64. l. 15. *Wife's Relief*, p. 55. l. 2.

(f) *Appius and Virginia*, p. 33. l. 26. p. 59. l. 1. *Elfrid*, p. 41. l. 34. *The Apparition*, p. 21. l. 3. *The Country Ladies*, p. 63. l. penult. *Perfidious Brother*, p. 52. l. 5. *Perplex'd Lovers*, p. 21. l. 24. p. 31. l. 27. *Persian Princess*, p. 30. l. 27. *Platonick Lady*, p. 65. l. 6. *Wife's Relief*, p. 54. l. 38.

(g) *Injur'd Love*, p. 30. l. 15. p. 31. l. 31, ult. p. 32. l. 9. p. 44. l. 23. p. 60. l. 42. *Love and Liberty*, p. 15. l. 27. *Artful Husband*, p. 11. l. 10. p. 38. l. 15. p. 66. l. 12. *Busy Body*, p. 48. l. 18. *Drummer*, p. 53. l. 20. p. 54. l. 30. *Fair Quaker of Deal*, p. 58. l. antepenult. La-

dy's last Stake, p. 46. l. 16. p. 70. l. 6. p. 71. l. 25. *The Man's bewitch'd*, p. 44. l. 18. *Perfidious Brother*, p. 54. l. 26. *Persian Princess*, p. 6. l. 1. *Platonick Lady*, p. 64. l. 4, 15. *Squire of Alsatia*, p. 20. l. 32. p. 28. l. 11. p. 36. l. 1. *Wife's Relief*, p. 66. l. 36.

(h) *Walking Statue*, p. 58. l. 25. p. 64. l. 15.

(i) *Love in a Wood*, p. 34. l. antepenult. *Lady's last Stake*, p. 72. l. 30. *Perplex'd Lovers*, p. 10. l. 6. *Platonick Lady*, p. 27. l. 14. p. 56. l. 2. *Successful Pirate*, p. 24. l. 12.

(k) *Rival Fools*, p. 33. l. 3.

(l) *Love in a Wood*, p. 33. l. 27. p. 34. l. antepenult.

(m) *Appius and Virginia*, p. 16. l. 19. *The Apparition*, p. 47. l. 29. *The Country Ladies*, p. 63. l. penult. *Persian Princess*, p. 19. l. 13. *Wife of Bath*, p. 58. l. 37.

(n) *Walking Statue*, p. 58. l. 25.

(o) *Elfrid*, p. 23. l. 10. p. 43. l. 5. *Jane Gray*, p. 51. l. 3. *Love in a Wood*, p. 33. l. 17. p. 34. l. antepenult. *The Apparition*, p. 56. l. 13. *Double Gallant*, p. 79. l. 4. *Persian Princess*, p. 59. l. 23. *Wife's Relief*, p. 54. l. 12.

(p) *Perfidious Brother*, p. 20. l. 26.

(q) *The Wife's Relief*, p. 64. l. 14.

Racks !

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(r) Racks! (s) Spirits! (t) Torture! (u) Tortures! (x) Vexation!

Sometimes the *Poets* join two words together on these occasions. Thus because *Hell* is described in *Scripture* to be (y) a *Lake, which burneth with Brimstone and Fire*; therefore they call upon (z) *Brimstone and Fire*! (a) *Brimstone and Smoke*! or (b) *Fire and Brimstone*!

Thus they also cry out upon (c) *Blood and Destruction*! (d) *Blood and Fire*! (e) *Blood and Fury*! (f) *Blood and Furies*! (g) *Confusion*! *Dire Confusion*! (h) *Conjuration and Distraction*! (i) *Death and Confusion*! (k) *Death and eternal Darkness*! (l) *Death and the Devil*! (m) *Death and Fire*! (n) *Death and Hell*! (o) *Death and Perdition*! (p) *Death and Tortures*! (q) *Fire and Fu-*

(r) Drummer, p. 53. l. 16.
Wife's Relief, p. 66. l. 36.

(s) Walking Statue, p. 58.
l. 25.

(t) Wife's Relief, p. 54. l. 12.

(u) Drummer, p. 53. l. 18.

Wife's Relief, p. 64. l. 14. p. 66.

l. 36.

(x) Wife's Relief, p. 64. l. 17.

(y) *Revel.* 19. 20. & 20. 10.
& 21. 8.

(z) Country Lasses, p. 32.

l. 19. Modern Prophets, p. 9.

l. 24.

(a) Fair Quaker of Deal, p.

56. l. 21.

(b) Apparition, p. 57. l. 28.

(c) Humours of Purgatory, p.

25. l. *penult.*

(d) Fair Quaker of Deal, p.

10. l. 22.

(e) The Contrivances, p. 18.

l. 9.

(f) Comical Lovers, p. 46.

l. 29. The Contrivances, p. 18.

l. 9.

(g) The City Ramble; or,

The Play-house Wedding, p. 55.
l. 15.

(h) Walking Statue, p. 64.
l. 15.

(i) Lady's last Stake, p. 46.

l. 10. Wife of Bath, p. 61.

l. 2.

(k) The Man of Mode, p. 254.

l. 22.

(l) The Man's bewitch'd, p.
40. l. 7.

(m) The Beaux Stratagem, p.

10. l. 8. The Recruiting Offi-

cer, p. 32. l. 24.

(n) The Fair Quaker of Deal,

p. 10. l. 11. The Ladies Last

Stake, p. 36. l. 20. The Per-

plex'd Lovers, p. 35. l. 37. The

Squire of *Alsatia*, p. 40. l. 42. p.

46. l. 3. p. 59. l. 7.

(o) The Perfidious Brother,

p. 36. l. 10.

(p) *Ibid.* p. 41. l. 17.

(q) The Apparition, p. 23. l.

18. The Lady's Last Stake, p.

68. l. 11. The Recruiting Offi-

cer, p. 47. l. *penult.* p. 69. l. 6.

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ries! (r) *Flames and Sulphur!* (s) *Flesh and Fire!* (t) *Furies and Death!* (u) *Furies and Distraction!* (x) *Furies and Fire!* (y) *Furies and Firebrands!* (z) *Furies and Hell!* (a) *Hell and Confusion!* (b) *Hell and Damnation!* (c) *Hell and Furies!* (d) *Hell and Tortures!* (e) *Horror and Confusion!* (f) *Lightning and Thunder!* (g) *Racks and Torments!* (h) *Thunder and Lightning!* or (i) *Tortures and Hell!*

Sometimes the Poets join three Words together on this Occasion. Thus they say; (k) *Blood, and Fire, and Fury!* (l) *Confusion, Death, and Horror!* (m) *Death, Hell, and the Devil!* (n) *Death, Hell, and Devils!* (o) *Death, Hell, and Furies!* (p) *Hell, scalding Lead, and Sulphurs!* or (q) *Tortures, Distraction, and Death!* I had not taken the pains to make this Collection from the Plays of the ten last Years, nor have tired the Reader with them, but only that he may observe, how the Poets rack their Wits on all occasions, to be most co-

(r) The Perfidious Brother, p. 22. l. 11.

(s) The Masquerade, p. 6. l. 9.

(t) *Jane Gray*, p. 31. l. 16.

(u) A Wife well manag'd, p. 6. l. 7.

(x) The Fair Quaker of Deal, p. 52. l. 14.

(y) The Country Lasses, p. 32. l. 28.

(z) Love's Last Shift, p. 48. l. 4.

(a) Elfrid, p. 41. l. 2.

(b) Injur'd Love, p. 28. l. 9. The Squire of Alsatia, p. 66. l. 37.

(c) Injur'd Love, p. 55. l. 10. The Busy-Body, p. 48. l. 21. Fair Quaker of Deal, p. 43. l. 29. The Humours of the Army, p. 69. l. 34. The Man of Mode, p. 201. l. 19. The Man's bewitch'd, p. 38. l. 17. p. 60. l. 4. The Perplex'd Lovers, p. 10. l. 4. p. 44. l. penult.

(d) The Humours of the Army, p. 23. l. 26.

(e) Love and Liberty, p. 9. l. antepenult.

(f) The Apparition, p. 54. l. 21.

(g) The Beaux Stratagem, p. 11. l. 29.

(h) The Country Lasses, p. 32. l. 36.

(i) *Jane Gray*, p. 20. l. 1. The Persian Princess, p. 21. l. 11.

(k) The Contrivances, p. 18. l. 9. p. 26. l. antepenult.

(l) Perfidious Brother, p. 51. l. 14.

(m) *Gotham Election*, p. 61. l. 26.

(n) Fair Quaker of Deal, p. 43. l. 5.

(o) The Wonder, p. 76. l. 29.

(p) *Jane Gray*, p. 75. l. 27.

(q) Sultaneſs, p. 46. l. 23.

piouſly

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piously and extravagantly Blasphemous. And he who will compare this with their horrid Oaths, will find reason to believe, that by the Word *Death*, they mean the *Death* of *Jesus Christ*, the only *Son* of *GOD*, even whilst they (r) thus join him with *Belial*; as if they resolved in this manner (s) to *crucify to themselves the Son of GOD afresh*, whilst they thus *expose him to open Shame*.

[LORD, lay not these, and such-like other Sins to our Charge.]

The next Impiety which I shall take notice of in the *Stage*, is their *Adjurations*.

When *Jesus Christ* gave his *Apostles* a Commission to preach the *Gospel*, he said unto them, (t) *These Signs shall follow them that believe: In my Name shall they cast out Devils; and they shall lay Hands on the Sick, and they shall recover.* Accordingly *St. Peter* cured the *lame Man* at the *Temple*, saying, (u) *In the Name of Jesus Christ of Nazareth, rise up and walk.* Thus *St. Paul* cast out a *Devil* from one possessed, saying, (x) *I command thee in the Name of Jesus Christ to come out of her.* And when (y) certain of the *vagabond Jews* took upon them to call over them that had *evil Spirits*, the *Name* of the *Lord Jesus*, they were made *Examples* for such a *Presumption*. Then *Devils* were expelled *In the Name of Christ*: But in these wretched Times, *Christianity* is almost expell'd *In the Name of the Devil*. This seems to be the reason of their common *Adjurations* on the *Stage*, not only (z) *In the Name of Goodness*; but also, to confound all *Distinction* between *Virtue* and *Vice*, (a) *In the Name of Fornication*, (b) *In the Name of Fury*, and

(r) 2 Cor. 6. 15.

(s) Heb. 6. 6.

(t) Mark 16. 17, 18.

(u) Act. 3. 6.

(x) Act. 16. 18.

(y) Act. 19. 13, 16.

(z) Ignoramus, p. 39. l. 5.

The Man's bewitch'd, p. 60. l. 31.

Perplex'd Lovers, p. 6. l. 23. p.

34. l. 9. Wonder, p. 72. l. 27.

(a) Modern Prophets, p. 61.

l. 36.

(b) Wife of Bath, p. 10. l. 3.

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(c) *In the Name of Mischief.* Thus they adjure, (d) *In the Name of Beelzebub,* (e) *In the Devil's Name,* (f) *In the Great Devil's Name,* (g) *In the Name of Lucifer,* and (h) *In the Name of Satan;* and also (i) *In the Name of Horror,* (k) *In the Name of Madness,* (l) *In the Name of Nonsense,* (m) *In the Name of Thunder,* (n) *In the Name of Vanity,* and (o) *In the Name of Wonder.*

Another Act of Devotion paid to the Devil upon the Stage, is *praying* to him. This is an Act of *Adoration* due only to GOD, which (p) *the blessed Angels* refused; and the paying it to *Saints* departed, was one of the *Errors* which caused our Separation from the *Church of Rome.* And certainly the *praying* to an invisible Being, as present, is the owning of him to be in every place, and consequently ascribing to him an *Attribute* which is due to GOD alone.

The Quotations are almost innumerable; but I shall venture to transcribe some of them at large.

In (q) one *Play* the *Devils* are called

*Black Fiends, that people this infernal Grove,
And by dire Contract with the Stygian Gods,
From stalking Ghosts extort th' uncertain Knowledge
Of hid Futurity.*

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- | | |
|---|---|
| (c) Wit without Money, p.69.
l. 4. | (k) A Woman's Revenge, p.
43. l. 7. |
| (d) Masquerade, p. 27. l. 2.
Three Hours after Marriage, p.
7. l. 8. | (l) Lady's last Stake, p. 9.
l. 34. |
| (e) Love's Last Shift, p.73. l.
9. Sawny the Scot, p.36. l.18.
p.49. l.15. City Ramble, or,
Play-House Wedding, p.12. l.15.
Gotham Election, p. 71. l. 2.
Contrivances, p.19. l.15. Man
of Mode, p.183. l.26. | (m) Ibid. p.37. l.10. Wife
of Bath, p.58. l. antepenult.
(n) Woman is a Riddle, p.
12. l. 14. |
| (f) Sawny the Scot, p.7. l.1.
(g) Fair Quaker of Deal, p.
56. l.3. | (o) Country House, p.20. l.
26. Earl of Mar marr'd, p.17.
l.21. Maid the Mistress, p. 8.
l. 8. Pretender's Flight, p. 14.
l. 13. Recruiting Officer, p. 8.
l.8. Wife's Relief, p.4. l.23.
The Wonder, p.34. l. antepen. |
| (h) Perplex'd Couple, p. 34.
l. 4. | (p) Revel. 22. 8, 9. |
| (i) Persian Princess, p. 45.
l. 22. | (q) Persian Princess, p. 27.
Act 3. l. 5. |

And

And they are afterward pray'd to thus:

(r) *All kind Powers help me.*

In other Plays there are these Expressions :

(s) *Ye Furies, that have seiz'd my lab'ring Soul,
Be still but for a moment.*

(t) *Ye Furies seize me : that is, that so the Petitioner
may be eased of his troubled Mind, as it is (u) there
explain'd.*

(x) *Rise, Furies, rise,
Leave your grim King unguarded to attend me.*

(y) *Furies, Alecto, aid my just Design.*

(z) *Arise, ye Furies, awake and rage.*

(a) *Furies, give over !
Spare me ! Spare my Lover !*

[Spare us, good LORD, spare thy People, and let
not these Iniquities be our Ruin.]

To these short Quotations I shall only add (b) ano-
ther more at large.

*Come, all ye Spirits,
That wait on mortal Thoughts ; unsex me here,
Empty my Nature of Humanity,
And fill it up with Cruelty : Make thick
My Blood, and stop all passage to Remorse ;
That no Relapses into Mercy may
Shake my Design, nor make it fall before
'Tis ripen'd to effect : You murdering Spirits
(Where e'er in sightless Substances you wait
On Nature's Mischief) come and fill my Breasts
With Gall instead of Milk. Make haste, dark Night,
And hide me in a Smoak as black as Hell.*

(r) *Persian Princesses*, p.28. l. 12.

(s) *Appius and Virginia*, p.50. l. 30.

l. 6.

(t) *Pyrrhus and Demetrius*, p.

57. l. 3.

(u) *Ibid.* p.57. l. 8.

(x) *Rinaldo*, p.49. l. 29.

(y) *British Enchanters*, p. 30.

l. 30.

(z) *Thomyris*, p.29. l. 14.

(a) *Love's Triumph*, p.24. l.

penult.

(b) *Mackbeth*, p.11. l. 26.

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But the most amazing Instances are in cases of Revenge. Our *Blessed Saviour* commanded his Disciples (c) to learn of him, for he was meek and lowly in Heart, and so they should find rest to their Souls. Accordingly, when he hang'd on the Cross, he (d) prayed to his Father, that he would forgive his Persecutors; and after his example, St. Stephen (e) prayed, saying, LORD, lay not this Sin to their Charge. Thus in our daily Prayer, which Christ hath taught us, we say, *Forgive us our Trespases, as we forgive them that trespass against us.* And St. Paul gives this Advice, (f) *Let all Bitterness, and Wrath, and Clamour, and Evil-speaking, be put away from you, with all Malice; and be ye kind one to another, tender-hearted, forgiving one another, even as GOD for Christ's sake hath forgiven you.* And (g) *Put on therefore (as the Elect of GOD, holy and beloved) Bowels of Mercies, Kindness, Humbleness of Mind, Meekness, Long-suffering, Forbearing one another, and forgiving one another; if any Man have a quarrel against any, even as GOD forgave you, so also do ye.* These being the direct Rules of Christianity, it is surprizing to find what a contrary Part the Players act in their Devotions to the Devil. Thus Medea (h) calls for all sorts of Plagues to fall upon her Rival. She (i) invokes the Infernals to revenge her Injuries; and (k) she speaks to the Furies in the words of (l) our Saviour's last Prayer, *Finish the Work; delay no longer.* And the Words on such Occasions are most blasphemous. Thus (m) in the same Play:

*Ye Ghosts! come forth, and bring eternal Night,
And gaze upon the Sun, only to obscure it:
Ready Obedience pay to my Commands.
Let Fury and Disdain
Approach from their gloomy Abodes:
Come forth, ye Ghosts, and bring eternal Night.*

(c) *Matth.* 11. 29.

(d) *Luke* 23. 34.

(e) *Act.* 7. 60.

(f) *Ephes.* 4. 31, 32.

(g) *Colos.* 3. 12, 13.

(h) *Theseus*, p. 39. l. 24.

(i) *Ibid.* p. 45. Scene 3. l. 9.

(k) *Ibid.* p. 47. l. 3.

(l) *John* 17. 4.

(m) *Theseus*, p. 39. l. 10.

And

And in other Plays ;

- (n) *You I invoke, assisting Furies, next :
Let complicated Mischiefs tear them hence ;
And may they perish by their dearest Friends.
O ye swift executing Furies, come,
Destroy, confound the Leaders, and their Troops,
In hideous Ruin overwhelm them all.*
- (o) *Hear it, ye dreadful Judges of the Damn'd,
And in your adamantin Books record it ;
That when from the Tarpeian Rock he plunges
To lowest Hell, he may have dismal Justice.*
- (p) *Bid him (a Ghost) arise, and bring Revenge to day,
From its infernal Mansion.*
- (q) *Ye Realms of Pluto, and his gloomy Consort !
Infernal Hermes ! you my potent Curses !
And awful Furies, Daughters of the Gods !
O rise, assist, revenge a murder'd King.*
- (r) *Foul Offspring of eternal Night,
Hell's darling Plague, Alecto, rise,
Rejoice, and see with me
The Fall of proud Arsinoe.*
- (s) *Assist, ye Furies, from the Deep,
Revenge, Revenge prepare.*

(t) *Thus Sempronius dying, faith,
Gods ! I'm distracted ! This my Close of Life !
Oh for a Peal of Thunder, that would make
Earth, Sea and Air, and Heav'n and Cato tremble !*

And to add more Instances of this nature :

(u) *Ye horrid Fiends of Hell,
My bursting Bosom swell ;
With Vengeance black and dire
This injur'd Heart inspire.*

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- (n) Ajax, *Act 4. Ver. 23.*
(o) Appius and Virginia, p. 52.
l. 21.
(p) Ibid. p. 56. in fine.
(q) Electra, *Act 1. Ver. 117.*

- (r) Arsinoe, p. 18. l. 16.
(s) Ibid. p. 19. l. 11.
(t) Cato, p. 46. l. ult.
(u) Hydaspes, p. 68. l. 6.

Gods

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(x) *Gods of Revenge arise.*

(y) *Rise, all ye Furies,
Rise and direct me:*

In you my Cure is;

Rise and protect me.

(z) *Rise, all ye Furies, that obey my Call,
And shake your wiry Whips, to whet my Rage.*

(a) *Instruct me, ye Furies; teach me, ye
Fiends, what Punishment I shall devise.*

(b) *Furies and Hell reward the subtle Fiend.*

(c) *Assist, ye wrathful Powers, let posting Death
Ride on the sickly Air, and make it breathe
Cramps, Pains, Sores, Poisons, ev'ry Name that bears
Antipathy to Life, or Health, or Ease.*

(d) *First, sink him to Hell, seize him, ye Fiends!*

It is common for *Christians* to say of a Person dying,
LORD, receive his Soul. Thus *St. Stephen*, when stoned,
said, (e) *LORD Jesus, receive my Spirit*; and above all,
our blessed Saviour when crucified, said, (f) *Father,*
into thy Hands I commend my Spirit. In the Language of
the Play-house it is thus express'd:

(g) *Immortal Rhadamanthus,*

The Tyrant comes; prepare him a Reception,

Which Hell ne'er saw before: Attend, ye Furies!

Attend, ye skreaming Ghosts of murder'd Romans!

Behold the Judge now sentenc'd in his turn,

And doom'd to Pains, at which the Damn'd will tremble,

And take their own for Joys.

And in another (h),

Furies tear thee, as thou hast torn my Quiet.

Down, Devil, down, and tell the Prince of Darkness,

(x) *Phadra and Hippolytus*, p.
29. l. 16.

(y) *Pyrrhus and Demetrius*,
p. 42. l. 14.

(z) *Rinaldo*, p. 39. l. 3.

(a) *Generous Husband*, p. 55. l. 11.

(b) *Persian Princess*, p. 45. l.
ult.

(c) *Ibid.* p. 46. l. 9.

(d) *Royal Convert*, p. 24. l. 19.

(e) *Act.* 7. 60.

(f) *Luke* 23. 46.

(g) *Appius and Virginia*, p. 63.

(h) *Elfrid*, p. 38. l. 32.

*Ordgar hath sent a Fiend more black than him,
To fill the burning Throne of Hell's Dominions.*

And in a third, (i)

*———— Villain, get thee down
To Hell, and tell them, that the Fray's begun;
And we will send such Shoals of murder'd Slaves;
Shall glut their empty Regions.*

Another Act of *Devotion* paid to the *Devil* on the *Stage*, is *Thanksgiving*. As *GOD* is the Author and Giver of all good Gifts; so he ought to have the *Praise* of all. In *Scripture*, we have innumerable Precepts and Examples for this purpose; and in our *Liturgy* we have several *Thanksgivings* placed together, to be offer'd up to *GOD* as occasion shall require. But this Duty in the *Play-house* is paid to the *Devil*. Thus a pretended *Alderman* of *London*, being in expectation of succeeding in an *adulterous Design*, expresseth his Raptures in this manner, (k)

*O all ye Demons, Spirits, Apparitions,
Heroes and Gods, and Demi-Gods and Men!
How shall my Heart
Express the Joy that labours for a Vent?*

The last Part of *Divine Adoration* paid to the *Devil* on the *Stage*, is, *The singing of Hymns* to him. The (l) *Primitive Christians* did usually meet together before Day, to sing *Hymns* to *Christ*, as *GOD*. And *St. Paul* (m) adviseth, that we should teach and admonish one another in *Psalms*, and *Hymns*, and *Spiritual Songs*, singing and making *Melody* in our *Hearts* unto the *LORD*. And certainly, none but such *Wretches* as are given over to a *reprobate Sense*, can endure to hear such a *solemn Devotion* paid to the *Devil*, and join'd with such *grave Musick*, as would be much more proper for a *Divine Hymn* or *Anthem*. A long Quotation would amaze the

(i) *Persian Princess*, p. 54.
l. 27.

(l) *Pliny's Epistles*, lib. 10.
Epi. 97.

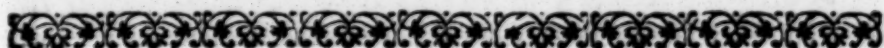
(k) *Love in a Sack*, p. 53. l. 2.

(m) *Colos.* 3. 16.

Reader, and therefore I shall only give him (n) two Lines of what I have been forced to quote before ; and perhaps it is to this which an Actor refers, when (o) he speaks of *an Hymn to the Devil* :

*Hail, Powers beneath, whose Influence imparts
The Knowledge of infernal Arts!*

[LORD, let not thy Vengeance be pour'd out upon
us for these things !]



C H A P. VII.

*The Divine Attributes, and the Works of Creation
and Providence, ascribed to the Devil on the
Stage.*

THE *Attributes* of GOD are his essential Properties, according to the different manner of his working. They are expressed in *Scripture* by several Epithets, and such as may be best understood by our mean Capacities. Some of them are so peculiar to the *Divine Essence*, that the like are not to be found in the Creatures. Others are not so peculiar, but that there are some Shadows and faint Resemblances of them, either more perfect and immutable (I mean) comparatively, as in the good *Angels* and pious *Souls* departed ; or more imperfect and mutable, as in *Men* on Earth. But all these were wholly and irrecoverably lost by the *Devil* and his accursed *Spirits*, when they fell from their original State of Innocency ; insomuch that they retain the contrary Qualities in the highest degree.

As therefore (a) GOD *will not give his Glory to another, nor his Praise to graven Images* ; so much less can

(n) The *Metamorphosis*, p. 14.
l. 9.

(o) The *Contrivances*, p. 7. l. 4.
(a) *Isa.* 42. 8.

he endure that his *Attributes* should be ascribed to the *Devil*. But as he is a GOD *jealous* of his Honour, so we have cause to fear that he will visit for such *Iniquities* as these, upon Persons or a Nation guilty, if not (b) upon their Children, and upon their Childrens Children unto the third and fourth Generation.

To make this Matter plainer, suppose our Stage should set up some poor sordid Rebel, dignify him with all the King's Titles, and call him the King, or his most Excellent Majesty, or King of Great Britain, France, and Ireland, and Defender of the Faith, &c. can we imagine that any Government would endure such Affronts, or pass by such daring Insolence? And yet all this is but the putting up of one Creature in opposition to another. How then can we think, that GOD himself will wink at such Crimes, when we exalt not only a Creature, but even his vilest Enemy, in opposition to him, who is the Creator of us all?

However, none of these Considerations can restrain our Poets from such a blasphemous Method, or from treating the Devil with the same Appellations, which the Scriptures mention as proper only to the true GOD. And this will too sadly appear, by comparing those Expressions with what we find in our modern Plays.

The Scriptures say that GOD is (g) everlasting, even (h) from everlasting to everlasting, (i) the first and the last, (k) who inhabiteth Eternity, (l) eternal, and (m) immortal. The Players call the Devil (n) eternal, and (o) a more than mortal Power; and from thence speak of him like to this Scripture-Expression, (p) Thou shalt not tempt the LORD thy GOD. Nay, tho St. James (q) tells us, That if we resist the Devil, he will flee from us; yet upon the Stage we are told, (r) that it is a Rash-

(b) Exod. 20. 5.

(g) Gen. 21. 33. Rom. 16. 26. l. 2.

(h) Psal. 90. 2.

(i) Isa. 44. 6.

(k) Isa. 57. 15.

(l) Rom. 1. 20.

(m) 1 Tim. 1. 17.

(n) The Gamester, p. 56. l. 1.

(o) British Enchanters, p. 16.

(p) Mats 4. 7. Luke 4. 12. Deut. 6. 16.

(q) Jam. 4. 7.

(r) British Enchanters, p. 16. l. 2.

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ness and Frenzy to resist him, from this very Consideration ;

*Forbear, rash Mortal, give thy Frenzy o'er,
For now thou tempt'st a more than mortal Pow'r.*

The Scriptures say, that (s) the LORD our GOD is a great GOD, and therefore he is (t) greatly to be praised ; that he is (u) clothed with Honour and Majesty ; that he (x) hath set his Glory above the Heavens ; that (y) he is the King over all the Earth ; and (z) he is above all, and through all, and in us all. In the Play-House it is (a) the Great Devil, and (b) the Awful Furies : And thus he is represented as (c) something very extraordinary or considerable, insomuch that he who (d) gains him, gains every thing else into the bargain. And when the Stage-Poets would mention something very great and remarkable, the word (e) Devilish is the Epithet to express it by. When any Person is taken notice of in Scripture, as of very wonderful Abilities, the usual Expression is, (f) that GOD is with him, or (g) in him. A religious Person is said (h) to have (i) Christ in him : And the

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- (s) Deut. 10. 17. 2 Chron. p. 40. l. 13. Cobler of Preston, p. 20. l. penult. The Contrivances, p. 7. l. 13. Country House, p. 21. l. 6. p. 22. l. 37. p. 23. l. 7. Perplex'd Couple, p. 11. l. 17. p. 24. l. 15. p. 30. l. 21. Wit at a pinch, p. 7. l. 20. p. 34. l. 27.
- (t) 1 Chron. 16. 25. Psal. 48. 1. Psal. 96. 4. Psal. 145. 3.
- (u) Psal. 104. 1.
- (x) Psal. 8. 1.
- (y) Psal. 47. 7.
- (z) Ephes. 4. 6.
- (a) A Wife well managed, p. 13. l. 16. Ignoramus, p. 67. l. 6. p. 68. l. 2. Sawney the Scot, p. 7. l. 1. Earl of Mar marr'd, p. 5. l. 29. p. 12. l. 17. p. 18. l. 28. The Nonjuror, p. 5. l. 6.
- (b) Electra, Act 1. ver. 119.
- (c) Comical Lovers, p. 61. l. 20. Country House, p. 21. l. 6. Double Gallant, p. 4. l. 1. p. 8. l. 21. Fatal Marriage, p. 127. l. penult. The Man's bewitch'd,
- (d) Rival Fools, p. 15. l. 29.
- (e) She wou'd if she cou'd, p. 95. l. 33. Adventures of half an Hour, p. 18. l. 15. Cobler of Preston, p. 16. l. 28. The Drummer, p. 15. l. 2. Squire of Alsatia, p. 33. l. 12. p. 66. l. 5.
- (f) John 3. 2.
- (g) 1 Cor. 14. 25.
- (h) Gal. 4. 19. Coloss. 1. 27.
- (i) Acts 2. 4.

Apostles

Apostles on the Day of *Pentecost* are said to be (k) *filled with the Holy Ghost*; which is also the Character of (k) other sincere *Christians*. But (as if the *Poets*, by burlesquing those sacred Expressions, did their utmost to bring them into Contempt; and indeed each Person of the *Ever-blessed Trinity* mention'd in them) the *Play-House* Language on such an occasion is, (l) *He is the Devil*, or (m) *The Devil is in him*. When any thing happens very remarkable, or any Person is overruled by some unexpected *Providence*, presently (n) *The Devil is in it*, and the Glory is given to him alone. And when a Man meets with good Success, either it is (o) *like the Devil*; or it is applauded after this manner, (p) *Sure he can conjure, and hath the Devil for his Assistant*.

Another Attribute given to GOD in *Scripture*, is his *Omnipresence*. This is reckon'd by *Divines* to be *incommunicable* to any *Creature*. In this respect GOD and Christ is said (q) to be *all in all*, and (r) to *fill all in all*. Thus (s) *the Heaven is his Throne, and the Earth is his*

(k) *Acts* 4. 8. & 9. 17. & 13. 9. *Ephes.* 5. 18.

(l) *The Gamester*, p. 6. l. 22. *Modern Prophets*, p. 12. l. 18. *Recruiting Officer*, p. 48. l. 10. p. 49. l. 37.

(m) *Marplot*, p. 5. l. 20. *Sawny the Scot*, p. 19. l. 1. *Beaux Stratagem*, p. 63. l. 25. *The Bitter*, p. 3. l. 7. *City Ramble*, p. 12. l. 28. *Comical Lovers*, p. 20. l. 35. p. 35. l. 2. *The Contrivances*, p. 4. l. 17. *Country House*, p. 8. l. 24. p. 9. l. 2. *Fatal Marriage*, p. 100. l. 16. *Female Advocates*, p. 16. l. 30. *Humours of the Army*, p. 61. l. 12. *The Litigants*, p. 26. l. 6. *The Man's bewitch'd*, p. 52. l. 37. *Modern Prophets*, p. 33. l. 32. p. 51. l. 23. *Perplex'd Couple*, p. 10. l. 25. *Perplex'd Lovers*, p. 36. l. 15. p. 38. l. 1. *Platonick Lady*, p. 3. l. 28. p. 63. l. 11.

Recruiting Officer, p. 16. l. 21. *Rival Fools*, p. 7. l. 15. p. 28. l. 12. p. 35. l. 32. p. 41. l. penult.

(n) *Ignoramus*, p. 19. l. 4. *She wou'd if she cou'd*, p. 134. l. 2. *Beaux Stratagem*, p. 27. l. 14. p. 54. l. 7. *The City Ramble*; or, *The Play-house Wedding*, p. 56. l. antepen. *Cruel Gift*, *Prologue*, l. 16. *Double Gallant*, p. 45. l. 12. *Fatal Marriage*, p. 129. l. 33. *Man of Mode*, p. 183. l. 12. *The Man's bewitch'd*, p. 61. l. 24. *Perplex'd Couple*, p. 39. l. 1, 4. *Pretender's Flight*, p. 8. l. antepenult. *Wit without Money*, p. 58. l. ult.

(o) *Platonick Lady*, p. 21. l. 4. (p) *Wit without Money*, p. 44. l. 23.

(q) *1 Cor.* 15. 28. *Coloss.* 3. 11.

(r) *Ephes.* 1. 23.

(s) *Isa.* 66. 1. *Acts* 7. 49.

Footstool; (t) he fills Heaven and Earth, and is both near and afar off. The Psalmist speaks of this with Admiration, (u) *Whither shall I go then from thy Spirit? or whither shall I flee from thy Presence? If I ascend up into Heaven, thou art there: if I make my Bed in Hell, behold! thou art there: If I take the Wings of the Morning, and dwell in the uttermost parts of the Sea; even there shall thy Hand lead me, and thy Right Hand shall hold me.* In the Play-House we are told of (x) climbing the Devil knows where. One Actor saith of another, (y) *This old Fellow is certainly the Devil; one can go no where, but one is sure to meet him.* And afterward, (z) *He haunted us like the Devil.* The common Expression is, (a) *The Devil and all*, or (b) *The Devil and all indeed*: who is accordingly represented, sometimes as (c) being in all the Folks, and (d) at other times as being more eminently in some particular Persons.

As therefore the incommunicable Attributes of the Divine Essence are thus profan'd; so it is no wonder, if the rest do meet with the same Treatment.

To begin therefore with the Wisdom and Knowledge of GOD: The Psalmist saith (e) that *his Understanding is infinite.* And the Apostle breaks out into this Exclamation, (f) *O the Depths of the Riches, both of the Wisdom and Knowledge of GOD! How unsearchable are his Judgments, and his Ways past finding out!* Accordingly,

(t) Jer. 23. 23, 24. 1 Kings 8. 27. Isa. 40. 12. Acts 17. 27.

(u) Psal. 139. 7, 8, 9, 10, 11, 12.

(x) The Wonders in the Sun, p. 44. l. ult.

(y) The Man's bewitch'd, p. 12. l. 20.

(z) Ibid. p. 23. l. 20.

(a) A City Ramble; or, The Humours of the Compter, p. 50. l. 10. The General cashier'd, p. 3. l. 20. Modern Prophets, p. 18. l. 34. p. 57. l. 31. Perplex'd

Couple, p. 11. l. 14. Rival Fools, p. 15. l. 29. Wife's Relief, p. 13. l. 13.

(b) Modern Prophets, p. 18. l. 36.

(c) Perplex'd Lovers, p. 38. l. 1.

(d) Platonick Lady, p. 3. l. 28. The Litigants, p. 26. l. 6. Recruiting Officer, p. 16. l. 21. Rival Fools, p. 7. l. 15. p. 28. l. 12. p. 41. l. penult.

(e) Psal. 147. 5.

(f) Rom. 11. 33.

he alone is (g) said to be wise in Heart. He (h) telleth the Number of the Stars, and calleth them all by their Names. He (i) seeth every thing which he made, even (k) every Imagination, and (l) the Thoughts, and (m) the Intents of the Heart. He (n) taketh the Wise in their own Craftiness. He (o) directs our Goings, and (p) no Man can teach him. He alone (q) declares and shews the things which are to come, and (r) reveals the deep and secret things. He (s) knows what we have need of, and (t) numbers the Hairs of our Heads. He (u) foreknew who should be his People; but (x) no one can know his Mind. And this is the Account, which the Scriptures give us of GOD.

On the other hand, the Play-House not only tells us of (y) a subtle Devil, who is (z) infallible, and right in his Judgment and Guesses; one who (a) knows what is done, and (b) cannot easily be made a Fool of, or (c) cheated; inasmuch that they (d) who deal with the Devil cannot be outwitted, but (e) they know all Affairs in general, and (f) every Particular, tho never so secretly managed. And when he is in a Man, he (g) causes him to know also, and (h) to guess aright concerning the things of this World. In the Play-House we are

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| (g) Job 9. 4. Job 12. 16. & Rom. 16. 27. | 2 Tim. 2. 19. 1 Pet. 1. 2. |
| (h) Psal. 147. 4. | (x) Rom. 11. 34. 1 Cor. 2. 11. |
| (i) Gen. 1. 31. Prov. 15. 3. | (y) Rival Fools, p. 29. l. ult. |
| (k) Gen. 6. 5. Job 11. 11. & Heb. 4. 13. | (z) Marplot, p. 9. l. 15. |
| (l) Psal. 94. 9; 10, 11. Rev. 2. 23. | (a) Humours of Purgatory, p. 46. l. 7. |
| (m) 2 Chron. 6. 30. Prov. 15. 11. Jer. 11. 23. | (b) A Woman's Revenge, p. 1. l. ult. p. 2. l. 1. |
| (n) Job 5. 12, 13. 1 Cor. 3. 19. | (c) Ibid. p. 37. l. 6. |
| (o) Prov. 5. 21. & 20. 24. | (d) Humours of the Army, p. 23. l. 30. |
| (p) Isa. 40. 13. | (e) The Mistake, p. 26. in fine. p. 27. l. 1. |
| (q) Isa. 41. 23. Rev. 4. 1. | (f) Woman is a Riddle, p. 4. l. antepenult. |
| (r) Dan. 2. 22. | (g) The Drummer, p. 52. l. 31. |
| (s) Mat. 6. 32. | (h) Man of Mode, p. 181. l. 8. |
| (t) Mat. 10. 30. | |
| (u) Rom. 8. 29. Rom. 11. 2. | |

also told, that (i) he *knows* whither we go, or (k) *climb*; and he is also represented as a most subtle Being (l) in discovering of *knotty Points*. He knows (m) what Adventures we undertake, and (n) *what to do with* those, who are in all other respects very cunning: and (o) what the *Devil himself cannot know*, is represented as impossible to be known by any.

Sometimes the *Actors* say, (p) *The LORD knows what*, sometimes (q) *Heaven knows what*; and at other times, (r) *The Devil knows what*: insomuch that one would almost think, that by these three several Expressions they meant the same Being. In one *Play* an *Actor* saith, (s) *When I marry, the Devil must be wiser than I take him to be*. But then for a Demonstration of the *Devil's Wisdom*, and a Conviction of one who would not believe it, he marries the Lady *Heartwell*, a rich Widow, before the end of the *Play*.

In another *Play* (for the quoting of two is enough) the (t) *Devil* is presently represented as *omniscient*. One who was so cunning as to know another's Business beforehand, or to know what was past, is called (u) *the Devil*, or is (x) said to be *like the Devil*. One who own'd (y) that he did *converse with the Devil*, tells to utter Strangers (z) their *Trades*, (a) their *Names*, (b) their *Courtship*, (c) a *Dog's Name*, and (d) what had happen'd; whilst they who wondered at such Knowledge, appeal to (e) the *Devil* for Information, how it

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| (i) The Apparition, p. 20. l. 28. | (t) Recruiting Officer, p. 7. |
| (k) Wonders in the Sun, p. 44. l. ult. | (u) Pag. 48. l. 10. p. 49. |
| (l) Ibid. p. 59. l. 19. | (x) P. 47. l. 16. |
| (m) Marplot, p. 36. l. 22. | (y) P. 50. l. 13. |
| (n) Rival Fools, p. 35. l. 34. | (z) P. 45. l. 31. p. 47. l. |
| (o) Love in a Sack, p. 35. l. 2. | (a) P. 46. l. antepenult. |
| (p) Cocker of Preston, p. 35. l. 2. | (b) P. 49. l. 34. |
| (q) Love's last Shift, p. 43. l. 22. | (c) P. 49. l. 27. |
| (r) Humours of Purgatory, p. 46. l. 7. | (d) P. 48. l. 8. |
| (s) Wit without Money, p. 16. l. 6. | (e) P. 45. l. 32. p. 46. l. penult. |

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could be obtain'd, Things extremely difficult to be known, are described with this *Periphrasis*; (f) These Affairs are so irregular, that nothing less than the Devil can give any account of them. And to mention but one Instance more, which is enough to turn the Blood into Water: When our blessed Saviour had talked with the Woman of Samaria, (g) she went her way into the City, and saith unto the Men, Come, see a Man, who told me all things that ever I did; is not this the Christ? But this Sacred Text is thus burlesqued in the Play-House: (h) That Fellow is certainly the Devil, or one of his Bosom-Favourites; he hath told me the most surprizing things of my past Life.

The next Attribute is the Power of GOD. This was clearly seen in (i) the Works of Creation, even by the Heathens; and is that which (k) we daily ascribe unto him in the LORD's Prayer. The Scriptures say, (l) that in his hand is Power and Might, and in his hand it is to make great, and to give Strength unto all: That (m) he doth whatsoever he pleaseth: He (n) is able of Stones to raise up Children unto Abraham; and (o) with him all things are possible: He is (p) able to do abundantly more than we are able to ask or think, and (q) to subdue all things unto himself, and (r) acts according to the Counsel of his own Will. And therefore St. James adviseth us (s) to say, If the LORD will, we shall live, and do this or that.

On the other hand, the Expressions in the Play-House are, (t) As the Devil would have it, it happen'd so or so: Or (u) it may be so, if the Devil don't cross it.

(f) Recruiting Officer, p. 50.

l. 37.

(g) John 4. 28, 29.

(h) Recruiting Officer, p. 42.

l. 31.

(i) Rom. 1. 20.

(k) Mat. 6. 13.

(l) 1 Chron. 29. 12.

(m) Psal. 115. 3. & 135. 6.

(n) Mat. 3. 9.

(o) Mat. 19. 26. Mark 14. 36.

(p) Ephes. 3. 20.

(q) Phil. 3. 21.

(r) Ephes. 1. 11.

(s) James 4. 15.

(t) Gotham Election, p. 28.

l. 18. Modern Prophets, p. 49.

l. 44.

(u) The Man's bewitch'd, p. 3.

l. 26.

If any thing extraordinary happens, (x) the Devil is in it, and he is praised with this Entomium, (y) To see what the Devil can do. He is represented as (z) ordering our Affairs, and as (a) save to act when and what he pleaseth. He (b) fights our Battels, and when (c) he assists, he raiseth the natural Courage beyond what is usual; and he is not to be (d) hindered, or (e) outdone by any human Endeavours. When he (f) crosseth any Affair, it is very difficult to succeed. What (g) he doth, cannot be hinder'd by any Creature. What he (h) can't do, is impossible to be done; and (i) what he can't prevent, is impossible to be prevented by any. And (k) they whom he compels, must act of necessity. He (l) forbids, and (m) prevents as, by his ruling Power in our Designs, which otherwise had been very likely to succeed; and (n) frustrates those things, which otherwise could not fail. He (o) enables us to bear a Fatigue, and (p) many things are perform'd by his Assistance, which had otherwise been impossible. And that the

- (x) Marplot, p. 55. l. 11. (y) Perplex'd Couple, p. 27. l. 1. Beau's Straggle, p. 27. l. 1. (z) Ignoramus, p. 25. l. 1. or, The Play-House Wedding, The Country House, p. 1. l. 1. p. 56. l. 1. antepenult. Double Gallant, p. 8. l. 32. Double Gallant, p. 45. l. 12. The Man's bewitch'd, p. 61. l. 34. Perplex'd Couple, p. 39. l. 4. Wit without Money, p. 58. l. 1. (a) Unfortunate Dutchess of Malfi, p. 18. l. 1. penult. (b) Recruiting Officer, p. 49. l. 37. (c) Cruel Gift, p. 57. l. 8. (d) Three Hours after Marriage, p. 58. l. 3. (e) Sawney the Scot, p. 51. l. 25. The Apparition, p. 34. l. 12. Cruel Gift, p. 57. l. 8. (f) Rival Fools, p. 48. l. 4. (g) Perplex'd Couple, p. 10. l. 26. (h) Rival Fools, p. 39. l. 33. (i) The Man's bewitch'd, p. 48. l. 4.

Glory of all human Actions may be ascribed to him, (q) when a Person doth something which is extraordinary, and succeeds, he is said to be assisted by the Devil. Nay, his Power is mentioned as the greatest of all, (r) *Did you not succeed?* (saith an Actor:) The other answers, *No, the errant Devil prevented me: Nothing else could have done it; that is, not GOD himself.*

And from this Consideration the Players endeavour to excuse all Mankind, and bring them in guiltless in the Case of Whoredom and Adultery. For (as one of them saith) (s) *When two such Fiends as the Devil and a Woman lay their heads together, what can a poor Sinner do? Or to speak in the Language of (t) another, What could I do? The Devil was at one Ear, and the Woman at the other: Who could help falling?*

The next Attribute is the Goodness of GOD. The Scripture tells us, (u) that there is none good save one, that is GOD; that (x) his merciful Kindness is ever more and more towards us: and therefore we are exhorted to (y) give thanks unto the LORD, for he is good, for his Mercy endureth for ever.

In the Play-House it is common to say of the Devil, that he is not so bad as (z) some Men, or (a) as some Women. Perhaps in one sense this may be too true of the Poets and Actors; for (b) the Devils themselves do believe that there is a GOD, and tremble to think upon him, whilst these Men set up the Devil in opposition to GOD, and bid him Defiance, and still go on without Fear, Wit, or Shame, as harden'd in their Impiety.

Ten of these Sentences I shall quote at large, because the Reader may observe their good Breeding, fine Language, and Manners at the same time.

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| (q) Perplex'd Couple, p. 10. | (u) Mat. 19. 17. |
| l. 25. The Wonder, p. 93. l. 19. | (x) Psal. 117. 2. |
| (r) The Apparition, p. 35. | (y) Psal. 136. 1. Jer. 33. 11. |
| l. 11. | (z) Humours of Purgatory, |
| (s) Perplex'd Couple, p. 53. | p. 12. l. 6. |
| l. 24. | (a) A Woman's Revenge, p. |
| (t) Successful Pirate, p. 43. | 17. l. 9. |
| l. 27. | (b) James 2. 19. |

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- (c) Devil! worse than Devil, thou very Priest.
 (d) ————— Tell the Prince of Darkness,
 Ordgar hath sent a Fiend more black than him,
 To fill the burning Throne of Hell's Dominions.
 (e) There cannot in all ransack'd Hell be found
 A Devil equal to Mackbeth.
 (f) More envious than the Devil.
 (g) Find me a Devil yet blacker than thy self.
 (h) I must go home to my Wife, and I had rather go to
 the Devil by half.
 (i) I declare it, that he that runs away from the Devil,
 should be brought to a Court-Martial, and condemn'd for a
 Coward.
 (k) No, he did not say so bad as that neither: he only
 wish'd them all at the Devil.
 (l) You shall be my Second, if you please; tho I had as
 lief be married to the Devil.
 (m) Spleen, thou worst of Fiends below.

I might add (n) more Quotations, but I suppose that
 these are too many already.

But a bare Negative is not a sufficient Encomium for
 the Devil in the Play-house, and therefore he is repre-
 sented not only as positively Good, but as (o) the *Quin-*
tescence of Goodness. For this reason an Actor is (p) at a
 loss how he shall express his Thanks, and prays for the
 Devil, that (q) eternal Blessings may crown him. Some-
 times he is call'd (r) a *favourable Devil*; and sometimes
 (s) a *loving Devil*. Sometimes these *infernal Spirits* are

(c) A Wife well manag'd, p.
 18. l. 13.

(d) Elfrid, p. 38. l. 33.

(e) Mackbeth, p. 47. l. 1.

(f) Tartuffe, p. 53. l. 32.

(g) Rinaldo, p. 31. l. 31.

(h) The Beaux Stratagem, p.
 55. l. penult.

(i) Humours of the Army, p.
 12. l. 14.

(k) Ibid. p. 54. l. 27.

(l) Ibid. p. 59. l. 22.

(m) Recruiting Officer, p. 4.
 l. 35.

(n) Sir Courly Nice, p. 2. l.
 43. The Cruel Gift, p. 30. l. 25.

The Humours of Purgatory, p. 7.
 l. ult.

(o) The Wonders in the Sun,
 p. 48. l. 19.

(p) Ibid.

(q) Ibid. p. 43. l. 9.

(r) The Man's bewitch'd, p.
 43. l. 17.

(s) The General cashier'd, p.
 4. l. 10.

call'd

(t) call'd, the *all-kind Powers*: And, as it was the Character of our *blessed Saviour*, (u) that he *went about doing good*; for *GOD* was with him: so on the Stage, (x) a Man, who little thought that it was in the Devil's power to do good, is convinc'd of his Error by Experience, and retracts his Opinion.

The next *Attribute* is the *Truth* of *GOD*. The *Scriptures* say, (y) that he is a *GOD* of *Truth*. He is (z) a *faithful GOD*, which keepeth his *Covenant* and *Mercy* to a *thousand Generations*. His (a) *Judgments* are true and *righteous altogether*. And (b) he will be true, tho every *Man* is a *Liar*. Neither is he only true in his own *Nature*; but his *Word* also is the same. (c) *Every Part* thereof is *pure*; and (d) more firm and certain than the *Duration* of *Heaven* and *Earth*: neither (e) shall one jot or one tittle pass away, until all be fulfilled.

When therefore the *Prophet Isaiah* would give a convincing Proof, that the Great *JEHOVAH* was the true *GOD*, he thus speaks of the *Idols*: (f) *Let them shew us what shall happen. Let them shew the former things, what they be, that we may consider them, and know the latter end of them, or declare us things for to come. Shew the things that are to come hereafter, that we may know that ye are Gods.* And again, (g) *Who, as I, shall call, and shall declare it, and set it in order for me, since I appointed the antient People, and the things that are coming, and shall come? Let them shew them.* This *Attribute* the *Devil* was always fond of, as that which might secure to him the *Worship* and *Adoration* of the *Pagan Multitude*. Thus he led them on in a blind *Superstition* and *Ignorance*, until his *Frauds* were brought to light, by the *Publication* of the *Gospel*. However, the *Devil* was

(t) Compare The Persian Princess, p. 27. Act 3. l. 5. with p. 28. l. 12.

(u) Acts 10. 38.

(x) The Apparition, p. 59. l. 2.

(y) Deut. 32. 4. Jer. 10. 10. John 3. 33.

(z) Deut. 7. 9. 2 Chron. 6. 14.

(a) Psal. 19. 9.

(b) Rom. 3. 4.

(c) Prov. 30. 5.

(d) Matth. 24. 35. Mark 13.

31. Luke 21. 33.

(e) Matth. 5. 18.

(f) Isa. 41. 22, 23.

(g) Isa. 44. 7.

a Fool in his *Oracles* to what he is in his *Plays*; and his *antient Priests* had not so much *Cunning* to help him out at a dead Lift, as our *modern Poets*. One speaking of (b) the real Truth of a Story, saith, *Why, there's the Devil of it!* as if the *Devil* was *Truth* itself. Besides, they utter (i) strange Prophecies, as from him, and take care (k) that they are all fulfilled. And thus, they not only make him *Omnipotent* and *Omniscient* (as before) but set up him, who (l) was a *Liar* from the beginning, to stand in competition with (m) the *GOD of Truth*. Accordingly, he who doubted before, and said, (n) *What, can the Devil speak true?* is (o) kill'd; whilst the other, who believ'd it, was made a *King*, and (p) depended upon it in his greatest Dangers. And by the Encouragement of such an Example (q) another *Actor* consults the *Witches*, and depends upon their Answers, which were accordingly fulfilled, as a *Proof* of what was said before, (r) that they had in them more than mortal Knowledge.

The last *Attribute* which I shall mention, is the *Vengeance* of *GOD*. This in *Scripture* is (s) said to belong to him. Accordingly, we are told of his (t) *Anger*, his hot *Displeasure*, and (u) the *Fierceness* of his *Wrath*, which (x) abideth upon *Unbelievers*, and (y) is revealed from *Heaven* against all *Ungodliness*. But in the *Play-house* we hear of (z) the swift executing *Furies*.

(b) The Comical Lovers, p. 28. l. 33.

(i) Alarbas, p. 26. l. 14. Mackbeth, p. 4. l. 34, 35, 36. p. 5. l. 12, 13, 14. p. 26. l. 11, 12, 13. p. 43. l. 6, 10, 17, 34.

(k) Alarbas, p. 38. l. 9. Mackbeth, p. 3. l. 15. p. 6. l. 11. p. 23. l. 26. p. 33. l. 35. p. 44. l. 33. p. 45. l. 3. p. 51. l. 20. p. 59. l. 3, 7, 21, 22, 25, 35. p. 54. l. 13. p. 55. l. 22, 34, &c. and p. 57. l. 16, &c.

(l) John 8. 44.

(m) Deut. 32. 4.

(n) Mackbeth, p. 6. l. 13.

(o) Ibid. p. 33. l. 35.

(p) Ibid. p. 59. l. 21.

(q) Ibid. p. 26. l. 12. p. 59. l. 22.

(r) Ibid. p. 10. l. 27.

(s) Deut. 32. 35. Psal. 94. 1. Rom. 12. 19.

(t) Psal. 6. 1.

(u) Hos. 11. 9.

(x) Joh. 3. 36.

(y) Rom. 1. 18. Matth. 3. 7. Rom. 2. 5. Ephes. 5. 6.

(z) Ajax, Act 4. Ver. 31.

As they thus apply particular *Attributes*; so we may the less wonder to find, that they burlesque them all in general. Thus they are all applied jocosely to a Woman, when an Actor saith (a),

I mistrust your Mistress's Divinity; you'll find her Attributes but mortal.

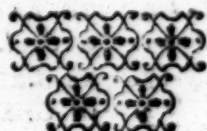
It is from the Consideration of the *Attributes* of GOD, that we learn to believe in him, to fear him, to love him, to obey him, and to imitate his Divine Perfections. But when these *Attributes* are given to another, the natural Consequence is, that all these religious Duties are to be paid to that other, and not to GOD.

And therefore, if (b) GOD will not suffer his *Glory* to be given to another, and (c) is a jealous GOD, how can we expect that he will endure the ascribing his *Attributes* to his greatest Enemy? but rather, that he should make us feel the severest Marks of his Displeasure for such a daring Impiety, unless we prevent it by a speedy Reformation?

(a) Comical Revenge, p. 15.
l. 24.

(b) Isa. 42. 8.

(c) Exod. 20. 5.





C H A P. VIII.

*The Scriptures perverted to the Honour of
the Devil.*

THE Author of *A Compleat Key to a late Farce*, intitul'd, *The What-d'ye-call it*, hath inform'd us of several Expressions therein, which are (a) so many *Ban- ters* upon our antient and modern *English Poets*, and their Performances. But because the freedom which they take, in *ridiculing the Scriptures*, hath been omitted, I shall mention some particular Instances, in which they are notoriously *perverted to the Honour of the Devil*.

This is so black a Charge, that the *Apostle* tells us, that they who are guilty of it, are (b) *ungodly and unstable Men*, and that they do *wrest the Scriptures unto their own Destruction*. And certainly, if any Crime can deserve so heavy a Judgment, it must be this, which of all others is most abominable, even the introducing

-
- (a) *As particularly upon* Fair Penitent, p. 8. l. 4. *Upon* Shakespear, p. 1. l. 1. p. 3. l. ult. *The Earl of Essex*, p. 9. l. 18. p. 4. l. 12. p. 9. l. 3. p. 11. l. 1. p. 14. l. 1. p. 21. l. 28. *Upon some* 12. l. 3. p. 13. l. 16. p. 15. l. 16. *of Otway's Plays*, p. 24. l. 17. p. 18. l. 20. p. 25. l. 14. p. 27. l. 4. 28. l. 18. p. 29. l. 1. *Upon Cato*, *Upon Dryden*, p. 3. l. 14. p. 5. l. 1. p. 16. l. 3. *Upon Oroonoko*, p. 11. l. 1. p. 17. l. penult. p. 29. l. 6. p. 30. l. 3. 18. l. 20. *Upon The Conquest* *Upon The Tragedy of Jane Shore*, of Granada, p. 20. l. 13. *Upon* p. 4. l. 5. p. 7. l. 20. p. 9. l. 18. p. 22. l. 22. p. 14. l. 11. p. 15. l. 1. p. 19. l. 4, 13. p. 23. l. 22. p. 25. l. 19. *Upon* p. 21. l. 28. p. 26. l. 20. *Upon* Appius and Virginia, p. 23. l. 6. *The Distressed Mother*, p. 4. l. 18. *Upon The Tender Husband*, p. 27. l. 4. *Upon a Play written* p. 5. l. 19. p. 6. l. 1, 9. p. 8. l. 19. by Southern, p. 29. l. 6. *Upon* p. 17. l. penult. p. 19. l. 21. p. 20. The Mourning Bride, p. 31. l. 3. l. 13. *Upon Venice Preserved*, p. 6. l. 9. p. 17. l. 15. p. 23. l. 6. p. 24. l. 10. p. 30. l. 24. *Upon The* *Upon The Slip*, p. 32. l. 12.

(b) 2 Pet. 3. 16.

those

those *Divine Oracles* to extol or excuse GOD's greatest Enemy, and exposing those *Texts* which represent him as he is.

Immediately after the History of the *Creation* of the *World* and *Man*, the *Scriptures* give us an Account of the Fall of our first Parents, and how they were seduced by the Subtilty of the Devil. The Design hereof was to bring us to a due Sense of our lost and undone Condition by Nature, that we might be humbled for the same, that we might strive to be recovered through Grace, and know from hence, who was our grand Enemy from the beginning. For these Reasons we are told, (c) that *the Serpent*, or the *Devil was more subtle than any Beast of the Field, which the LORD had made*; that by his Subtilty he (d) *deceived* our first Mother *Eve*, and (e) continues a cunning Adversary with various Wiles and *Devices*. And now, who that believes himself of Kin to *Adam* and *Eve*, would use their Memory coarsely, ridicule their Follies upon the Stage, and make a Jest of their Misfortunes? nay, mix the Story up with Smut and Banter, and apply the same to scandalous Purposes? Who that looks on the Account as deliver'd by the *Holy Ghost*, would treat it disrespectfully? Or who that looks on the *Devil* as laying thereby the Foundation of their own Destruction, would make it a Subject only for their *Sport* and *Pastime*? But this is the Treatment which it meets with upon the *English Stage*. Sometimes they droll upon (f) *Adam* alone in *Paradise*, sometimes upon (g) *Eve*, and sometimes upon (h) both together. In one *Play*, *Eve* is called (i) our *old Grandame*; in another she is called (k) *the Mother of Filts*, who *cuckolded her Husband with the Serpent*, and then pretended to *Modesty*, concluding with a *Satire* upon (l) a Text of *Scripture*, whilst the Words

(c) *Gen.* 3. 1.

(h) *Provok'd Wife*, p. 70.

(d) 2 *Cor.* 11. 3. 1 *Tim.* 2. l. 36.

14.

(e) 2 *Cor.* 2. 11.

(i) *Adventures of half an Hour*, p. 8. l. penult.

(f) *Country Lasses*, p. 27. l. antepenult.

(k) *Sir Courty Nice*, p. 14.

l. 27.

(g) *The Apparition*, p. 30. l. 24.

(l) *Gen.* 3. 7.

before and after are skreened from common view, being too filthy to be transcribed. In another *Play*, an *Actress* (m) is called a *Cockatrice*, a *second Eve*, more deceitful than the first. And it is said of another, (n) *This Girl will debauch me, but she is one of Eve's own Sisters, born of a Woman*. In another *Play*, an *Actress* is called (o) a *wicked Instrument, that stands like the Serpent at Eve's Elbow to tempt her to sin*. Another calls an *Actor* (p) the *old Serpent, who made the first of the Female Sex to weep*. And to excuse this old Serpent, (q) one *Actor* saith, *The Devil did less Mischief in the Form of a Serpent to Eve, than in the Form of a London Gentleman to her Daughters*. And another tells us (r) of such a *Mystery of Iniquity in the Play-house, as the two grand Intriguers, the Woman and the Serpent, put together for Mischief, never hatch'd before*. And that which is most blasphemous, the whole Story of our first Parent's Fall is urged in the *Play-house* as an *Encouragement to Adultery*; for (saith an *Actor*) (s) *The Devil danced at the first Wedding, and so Cuckoldom has been in fashion ever since*. Or else they tell us positively, that the Devil is not such an Enemy now, as he was represented at first; for (saith an *Actor* to a Woman) (t) *Sure the Serpent parted with his Subtilty, and closed in the Fruit he gave thy Sex*.

We are told in Scripture, that (u) when GOD drove out our first Parents from *Paradise*, he placed *Cherubims and a Flaming Sword* at the East of the Garden of *Eden*. But to turn this whole Story into *Burlesque*, a *Colonel*, who went out with a lewd Design by *Assignment*, is brought into a dark Room, where he saith (x), *I dare not peep, for fear of being expelled my Eden, for*

(m) *Adventures of half an Hour*, p. 19. l. 14.

(n) *The Lady's Last Stake*, p. 4. l. 3.

(o) *The Amorous Widow*, p. 75. l. 9.

(p) *The Apparition*, p. 30. l. 24.

(q) *The Country Lasses*, p. 10. l. 33.

(r) *The Apparition*, p. 39. l. 33.

(s) *Marry or do worse*, p. 12. l. 18.

(t) *Portsmouth Heiress*, p. 70. l. 1.

(u) *Gen. 3. 24.*

(x) *Woman is a Riddle*, p. 46. l. 12.

searching

searching after too much Knowledge; and afterwards (if I mistake not the Metaphor) compares his Mistress to the Devil in Paradise, as if that accursed Spirit was the greatest Good to be enjoyed there. Another will have also this Paradise to be the enjoyment of (y) his Mistress's Company, and the Cherubims to be the Devil. For thus an Actor expresseth himself to an Actress, whom he calleth (z) a Creature divinely Fair, and (a) the most deserving Work of GOD's Creation.

When a cloven-footed Guardian bars the Gate to this fair Paradise, think what Agonies my tortur'd Soul must bear.

When Moses (b) was sent to deliver the Israelites, he endeavoured to excuse himself with this Expression, O my LORD, I am not eloquent, neither heretofore, nor since thou hast spoken with thy Servant, for I am slow of Speech, and of a slow Tongue. But he was answer'd, Who hath made Man's Mouth? Or who maketh the dumb or deaf, or the seeing or the blind? Have not I the LORD?

The Players express it thus, (c) No doubt the Devil's at your Tongue's end, to furnish you with Speeches.

GOD saith, (k) Thou shalt fear the LORD thy GOD, and serve him, and shalt swear by his Name.

The Play-house Form is thus:

(l) By all the Powers of Earth, and those of Hell,
By the infernal King, the Fates and Furies,
We swear.

(m) Or thus:
(n) By the most sacred Stygian Lake I swear.

(o) The Speech of Elijah to Elishah, was, Go back again, for what have I done unto thee? The Speech of one Actor to another, is, (p) Thou Devil, what have I done unto thee?

(y) The City Ramble, or, The Play-house Wedding, p. 60.

(z) Ibid. p. 61. l. 3.

(a) Ibid. p. 61. l. 16.

(b) Exod. 4. 10, 41.

(c) The General cashier'd, l. 37. p. 23. l. 12.

(k) Deut. 6. 13.

(l) Appius and Virginia, p. 9.

(m) Arminius, p. 5. l. 19.

(n) 1 Kings 19. 20.

(o) The Country Lasses, p. 66.

In Scripture (p) the Heaven is said to be the Throne of GOD, and (q) he is said to be in Heaven. And that we, (r) when we are absent from the Body, are present with the LORD, where (s) the Soul of the righteous Man enters into Peace, when his Body perisheth. In the Play-house, (t) a Man speaking of his own Death, saith, He shall go up to the Devil. At another time a Song is commended with this Expression, *I would not give a Fig for a Song that is not full of Sin and Impudence.* The Conclusion whereof runs thus (u):

*No sawcy Remorse
Intrudes in my Course,
Nor impertinent Notions of Evil:
So there's Claret in store,
In peace I've my Whore,
And in peace I jog on to the Devil.
All sing, So there's Claret, &c.
After the Chorus ended, the first concludes again,
And in peace I jog on to the Devil.*

When (x) our blessed Saviour was tempted, the Devil shewed him all the Kingdoms of the World, and the Glory of them. And saith unto him, *All these things will I give thee, if thou wilt fall down and worship me.* But he was repelled with this Answer, *Get thee hence, Satan, for it is written, Thou shalt worship the LORD thy GOD, and him only shalt thou serve.* In the Play-house, an Actor bringing Gold to his Wife, saith, (y) *Fall down and worship me.* Another (z) being in Want, who was rewarded with the utmost Success at the end of the Play, frames a Colloquy between himself and the Devil, but concludes in a different Strain.

Actor. *The Devil pushes me forwards. Be quiet. I tell you, Satan, I will go no further.*

(p) *Isa.* 66. 1.
(q) *Psal.* 115. 3. *Matth.* 6. 9.
Luke 11. 2.
(r) *2 Cor.* 5. 8.
(s) *Isa.* 57. 2.
(t) *The Fair Quaker of Deal,*
p. 58. l. penult.

(u) *Provok'd Wife,* p. 36.
(x) *Matth.* 4. 8, 9, 10.
(y) *Ignoramus,* p. 21. l. 12.
(z) *Female Advocates,* p. 14.
l. ult. p. 15. l. 1, &c.

The Devil answers: *You want Money, and Transfer will lend you Money, which will make you wicked, and him an Usurer. I think that's killing two Birds with one Stone.*

The Actor replies: *Old Gentleman, we are both your humble Servants, and I will for once take your Advice. You have been drawing me in to be drunk, and do what you will with me now.*

Our blessed Saviour (a) denies that Satan is divided against his own Interest. An Actor swears by GOD, uses our Saviour's Words, and gives him the Lye at the same time. (b) *I think the Devil plays Booty against himself, and tells you of my Sins.*

Our blessed Saviour, (c) speaking of the Love which we owe to GOD, saith, *It must be with all the Heart.* In one Play (d) an Actor saith of two Persons, *They are gone with all my Heart, even to the Devil.* And when it was answer'd, *How! to the Devil!* The Reply was made, *Ay, to the Devil. Who cares?* In a second Play, an Actor saith (e) of a Woman, *I could wish that the Devil would take her, with all my heart.* And in a third, we have another Dialogue to the same purpose (f):

Be gone. Answer, Where, Sir? To Dinner? Reply, *Yes, to the Devil.* Answer, *To the Devil?* Yes, Sir, *with all my Heart.*

When many Devils had (g) possess'd a Man, his name was called *Legion*, for they were many. The Actors (h) dwell upon the Word, and apply it too truly to themselves, (i) *There are at least twenty Devils in her.* (k) *I think each of you has twenty Devils in you.*

(a) *Matth.* 12. 25, 26.

(b) *The Comical Lovers*, p. 1. 28.

25. l. 3.

(c) *Matth.* 22. 37.

(d) *The City Ramble*, or, *The Play-house Wedding*, p. 55. l. 17.

(e) *Comical Revenge*, p. 21. l. 6.

(f) *Perplex'd Couple*, p. 21.

l. 28.

(g) *Mark* 5. 9, 15. and *Luke* 8. 30.

(h) *Man of Mode*, p. 266. l. 5.

(i) *The Female Advocates*, p. 53. l. 22.

(k) *Ibid.* p. 53. l. 26.

(l) Why, what a many Devils there are! Certainly she has a Legion in her. And another adds, (m) Now the Devil's a creeping into her mouth, Sir; you may see a little of his Tail hang out: It looks for all the world as if it were a Sting, Sir.

In the LORD's Prayer we call upon GOD, saying, (n) Forgive us our Trespases, as we forgive them that trespass against us. The Reason is, because (o) it is Blasphemy to insinuate, that any can forgive Sins, but GOD alone. The Players value not the Blasphemy, but pervert the Petition thus, (p) The Devil forget and forgive you all.

When St. Paul desired the Romans to devote themselves to a religious Life, he said, (s) I beseech you, Brethren, by the Mercies of GOD. The Expression in the Play-House is, (t) I pray you, By the more dreadful Torments of the Damn'd.

St. Paul saith, that (u) every Creature of GOD is good, and nothing to be refused, if it be received with Thanksgiving: For it is sanctified by the Word of GOD, and by Prayer. The Play-House expounds it thus: (x) Every Creature of GOD is good; every thing is good in its kind: Cards are harmless Bits of Paper, Dice insipid Bones, and Women were made for Men. At another time (y) saying Grace before Meat is ridiculously apply'd to Marriage: And in a third Play (z) a Serving-Man makes an impertinent Grace, and proceeds with the mention of the Devil's Name, as if the Food was sanctified thereby.

St. James saith, (a) Let a Man pray in Faith, nothing wavering; for he that wavereth, is like unto a Wave of

(l) The Man's bewitch'd, p. 52. l. 37. Sawny the Scot, p. 32. l. 33, penult.

(m) Sawny the Scot, p. 42. l. 15.

(n) Mat. 6. 12. Luke 11. 4.

(o) Mark 2. 7. Luke 5. 21.

(p) Sawny the Scot, p. 58. l. 28.

(q) Rom. 12. 1.

(r) Appius and Virginia, p. 40. l. 4.

(u) 1 Tim. 4. 4.

(x) The Basket-Table, p. 48. l. 17.

(y) Amorous Widow, p. 28. l. 21.

(z) Sawny the Scot, p. 36. l. 13.

(a) James 1. 6.

the Sea, that is driven to and fro, and tossed : But let not that Man think, that he shall receive any thing of the LORD. An Actor saith, and perhaps too truly, (b) I would pray, but the Devil takes away my Heart, from having any Confidence in Prayer.

The same Apostle (c) utterly denies that GOD is the Author of Sin : Let no Man say, when he is tempted, I am tempted of GOD ; for GOD cannot be tempted with Evil, neither tempteth he any Man. But every Man is tempted, when he is drawn away of his own Lusts and enticed. But as the Scriptures vindicate GOD, so the Play-House vindicates the Devil, and lays the blame upon ourselves almost in the same Language. (d) My Plot, saith an Actor, was hopeful, and nothing but the Devil could frustrate it. But for this he is reprimanded, and taught better Manners in the following words : When Fools miscarry of their Folly, they always lay the blame upon the Devil.

The same Apostle also tells us, (e) that the Devils believe and tremble. An Actor takes an occasion to burlesque this Scripture, in speaking to another as if he was the Devil ; (f) Old Beelzebub remember that, and tremble : whilst the Devil himself is represented as (g) singing, and very merry.

St. Peter also tells us of the Devil, (h) that he goeth about as a roaring Lion, seeking whom he may devour ; and therefore we ought to resist him, being stedfast in the Faith. This in the Play-House is applied to a single Actor, and sometimes to (k) more, with very little Alteration, and serves for a profane Jest ; tho I doubt there is too much Truth in it. But when they speak of the Devil himself, they represent him in another manner. As for example, (l) Look ye, fair Lady, the Devil is a very modest Person ; he seeks nobody, unless they seek

(b) Unfortunate Dutchess of Malfi, p. 70. l. 11.

(c) James 1. 13, 14.

(d) The Apparition, p. 34. l. 12.

(e) James 2. 19.

(f) Busy Body, p. 24. l. 7.

(g) Squire of Alsatia, p. 28. l. 6.

(h) 1 Pet. 5. 8.

(i) The Biter, p. 52. l. 10.

(k) The General cashier'd, p. 23. l. 26.

(l) Recruiting Officer, p. 50. l. 32.

H.

him

him first: Besides, he is chain'd up like a Mastiff, and can't stir, unless he be let loose.

St. Jude saith, (m) that as for the *Angels* which kept not their first Estate, but left their own Habitation, GOD reserved them under Chains of Darknes to the Judgment of the great Day: He turned them into Devils. In one Comedy (n) a fine Lady declares her Chastity, that she did not deal altogether so much in the Flesh. To which the profane Spark, endeavouring to debauch her, makes this Answer; Nay, now thou talk'st like a fallen Angel, repining at the Loss of Paradise. A pretty Compliment to his Mistress, to compare her to the Devil! A fine, but usual Description of Paradise, to compare it to a whoring Intrigue! And an excellent Occasion to burlesque the Scriptures at the same time!

In another Comedy (o) an Actor being reckon'd (p) a celebrated Christian, speaks of those Chains of Darknes as if they were nothing but a Poetical Romance, and sets himself up in GOD's stead, to execute his Vengeance on these accursed Spirits:

*I'll force ten thousand Hells to save my Bride:
I'll shake the Realms where Pluto reigns,
And make his Devils feel the Pains
Alcides taught 'em once before.*

[From Hardness of Heart, and Contempt of thy Word and Commandment, Good LORD deliver us.]

(m) Verse 6.

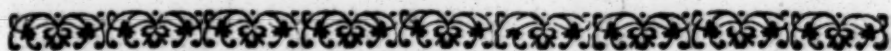
(n) Portsmouth Heirefs, p. 11.

l. 6.

(o) Rinaldo, p. 25. l. 29.

(p) Dramatis Personæ.





C H A P. IX.

*Religion, Virtue, and the Worship of GOD,
vilified on the Stage.*

THE Design of GOD in revealing his Will to fallen Man, was to recover him out of that Estate into which he was plunged, bring him to the true Knowledge of his Maker, and promote the sincere Practice of *Religion* and *Virtue*, together with his true Worship both in publick and private.

The Design of the *Play-House* is to promote a loose and inconsiderate sort of Life, to make *Religion* uncreditable and pass for ill Education, to discountenance all *Virtue*, and either abolish all Notions of GOD and his *Worship*, or bring in such as are most vile and heretical.

For a Proof of this, I shall first shew how they treat the false *Religions*, and then their Behaviour to the true one.

As to false *Religions*, I shall only mention *Judaism*, *Popery*, and *Mahometanism*; which last two are the two *Antichrists*, the one in the *Western*, and the other in the *Eastern* Parts of the World. And add to these, *Paganism* itself. And if it can be proved, that they speak respectfully of *Jews*, *Turks*, *Infidels*, and *Heretics*, whilst *Christianity* is burlesqued by them at the same time; all sober Persons must conclude, that they are gone into the most daring and provoking Methods which can be imagined.

As for *Judaism*, one Quotation may be enough; (a) where a Wife reproving her Husband for *Cursing*, saith, *A very Christian-like Saying truly!* To which he answers, *Don't tell me of Christian:* And then swears by the *Blood of GOD*, that he'll turn *Jew*. Perhaps it

(a) The Country House, p. 17. l. 25.

may be said, that the *Actor* was in a Passion; however the *Poet* was calm, and ought to prevent his *Actors* from being profane. And whilst *Judaism* is the Sport of the Stage, the *Satire* is directly levelled at *Christianity*.

As for *Popery*, an *Actor* saith to his *Mistress*, (b) *I'll turn Catholick, any thing, so you'll be my Saint*. Here he confesses too truly, that his *Religion* is yet to be chosen, whilst she sets herself in *GOD's* stead, and burlesques a most sacred Duty, in saying, *But can I grant your Prayer, if I don't understand your Petition?*

In another Play a (c) *Popish Priest* intrigues with an *Actress*, who at last makes this Confession, (d) making both *Absolution* and *Martyrdom* at the same time the Jest of the Stage: *Well, Doctor, your Religion is so pure, (that is, Popery) methinks I am so easy after an Absolution, and can sin afresh with so much Security, that I'm resolved to die a Martyr to it*. How far this Argument may prevail with others, I shall not determine; but I think it the most forcible, which can be offer'd to Men of a *Play-House* Temper, and is to such all *Bellarmino* in *Epitome*.

The next *Religion* is *Mahometanism*. This seems to be a great Favourite of the *Poets*. Therefore the *Turks* are called (e) the *True Believers*, and (f) the *Faithful*. Their *Priests* are called (g) *holy Priests*, and (h) the *pious grave Expounders of our Laws*. The *Alcoran* is called (i) *our* or (k) the *holy Alcoran*, which speaks plain, and (l) the *Alcoran's just Laws*. The Form of an Oath is thus, (m) *Give him the Alcoran, and on that let him swear to speak the Truth*. The Expostulation thereon is thus, (n) *Do you not swear and promise by your Prophet? By all contain'd within this holy Alcoran?* And the Infe-

(b) *Country Lasses*, p. 7. l. 28.

(c) *Beaux Stratagem*, p. 30. l. 10, 21. p. 52. l. 22.

(d) *Ibid.* p. 46. l. 20.

(e) *Almyna*, p. 8. l. 4.

(f) *Ibid.* p. 40. l. 3, 23.

(g) *Ibid.* p. 1. l. 1.

(h) *The Sultaneſs*, p. 13. l. 13.

(i) *Almyna*, p. 2. l. 7. p. 49.

l. 16.

(k) *Ibid.* p. 6. l. 28. *Faithful Bride of Granada*, p. 30. l. 15.

(l) *Faithful Bride of Granada*, p. 54. l. 16.

(m) *Ibid.* p. 51. l. 4.

(n) *Almyna*, p. 6. l. 27.

rence is, (o) Upon the Alcoran the Slave accused him, therefore it must be true. And Mahomet is called (p) the Prophet, (q) our Prophet, (r) our great Prophet, (s) our holy Prophet, (t) our holy Mahomet, and (u) our mighty Prophet, who (x) shews his Justice. He is represented as (y) knowing, as (z) teaching us to believe. Our Prophet's Religion (a) is true. It is as this (b) our Prophet says (c) in his Alcoran, and (d) his Law. He (e) makes Marriages. He is described as (f) coming to Judgment, and (g) Paradise is his. Concerning Inspiration and Conversion, he is thus extol'd :

(h) *An enlightned Ray from Mahomet
Has turn'd my horrid Purposes, and brought
Repentance, which possesses now my Soul.*

And again ;

(i) *Sure our great Prophet has enlarg'd my Soul,
I speak from him inspir'd, it must be so :
I feel the sacred Glowings in my Bosom.*

(o) Faithful Bride of Granada, p. 57. l. 18.

(p) The Sultaneſs, p. 30. l. 21.

(q) Almyna, p. 3. l. 3. p. 5. l. 11, 17, 23. p. 6. l. 19. p. 7. l. 5. p. 9. l. 19, antepenult. p. 21. l. 3. p. 25. l. ult. p. 39. l. 17. p. 44. l. 11. Irene, p. 35. l. 26. p. 50. l. 30. Faithful Bride of Granada, p. 1. l. antepenult. p. 5. l. 7. p. 27. l. 16. p. 34. l. ult. p. 52. l. 12. p. 53. l. 23.

(r) Abra-Mule, p. 24. l. 15. Almyna, p. 2. l. 4. p. 20. l. 5. p. 28. l. 9. Faithful Bride of Granada, p. 20. l. antepenult. p. 40. l. 9. p. 41. l. 9. p. 48. l. 11. (s) Almyna, p. 63. l. 16. The Sultaneſs, p. 30. l. 5.

(t) The Sultaneſs, p. 24. l. 31.

(u) Faithful Bride of Granada, p. 13. l. 10. p. 8. l. 2.

(x) Ibid. p. 48. l. 11.

(y) Ibid. p. 20. l. antepenult. p. 52. l. 12.

(z) Ibid. p. 41. l. 9.

(a) Almyna, p. 9. l. antepen.

(b) Ibid. p. 9. l. 19.

(c) Ibid. p. 44. l. 11.

(d) Irene, p. 35. l. 26.

(e) Faithful Bride of Granada, p. 13. l. 10.

(f) Almyna, p. 39. l. 17.

(g) Ibid. p. 25. l. ult.

(h) Faithful Bride of Granada, p. 26. l. 15.

(i) Almyna, p. 28. l. 9.

They pray to him thus : (k) *O Prophet, (l) Teach me to bear, or (m) Hear me, Prophet ; or (n) great Prophet. One dying says (o),*

O holy Prophet ! take me to thy Care.

Or thus, (p) in another Case ;

*How willingly would I haste to my Exit,
And bless our Prophet for eternal Rest !*

Or thus (q) ;

*O Prophet ! let the Widow's Prayer ascend,
Accept of our imperfect pious Rites.*

They (r) swear by his Name, (s) in a solemn manner ; and look upon it afterward as sacred. Thus an Actor faith of himself, (t) *Have I not sworn by Mahomet ?* And (u) of another,

*By Mahomet thou swor'st, and he has heard :
In Heav'n thy broken Vow recorded stands.*

They bless in his Name thus (x),

Long may our Prophet spare your noble Life.

They curse in his Name, and put his *Vengeance* before that of GOD himself thus ; (y) *May our Prophet's Curse, and that of the Most High, fall on him.*

And of the *Seraglio* it is said (z),

'Tis fenc'd by Mahomet's severest Laws.

(k) Faithful Bride of Granada, p. 6. l. 23.

(l) Ibid. p. 57. l. 2.

(m) Ibid. p. 43. l. 2.

(n) Ibid. p. 40. l. 9. p. 15. l. 12.

(o) Almyna, p. 63. l. 16.

(p) Faithful Bride of Granada, p. 5. l. 7.

(q) Ibid. p. 24. l. 16.

(r) Ibid. p. 27. l. 16.

(s) Almyna, p. 20. l. 5.

(t) Ibid. p. 43. l. 15.

(u) Ibid. p. 32. l. 19.

(x) Ibid. p. 5. l. 23.

(y) Ibid. p. 7. l. 5.

(z) The Sultaneſs, p. 1. l. 9.

And the Inference immediately follows, that therefore

*'Tis Sacrilege, 'tis Height of Profanation,
For vulgar Feet to tread in it.*

Now if we would know the reason of so much Honour and Esteem paid to such an Impostor, we may have it from the Mouth of an *Actor*, who saith (a) that he honours Mahomet for the handsome provision which he has made for Lovers in the other World, such as fresh Mistresses every Day in the Week; and therefore he swears that Mahomet shall always have his good Word.

The last Religion is *Paganism*. This is the *Poets Darling*. The primitive *Fathers* did often urge against the *Heathens*, that the *Gods* whom they ador'd, were but so many Devils; and therefore when our blessed Saviour came into the World, their *Oracles* ceased, and thus was he manifested to (b) *destroy the Works of the Devil*. Now the *Poets* rack their Invention, that the Honour lost among the *Pagans* may be recovered in the *Playhouse*. Accordingly, here we have (c) *Temples* in their Honour, (d) *Oracles* given, which are fulfilled, tho strange and mysterious, and Acts of divine Worship paid to them. In one (e) *Play*, *Bacchus* is own'd as a *God*; in (f) another, as the *Jolly God of Pleasures*; and accordingly he is adored and invok'd with crowning the Goblet, and *Pagan Superstitions*. In one (g) *Play*, after a Clap of *Thunder*, the *Scene* opens above, and discovers *Pallas* in the Clouds; the *Actors* all kneel, and one after another put up their several Petitions; nay, they are exhorted so to do in this Expression:

*She shakes her dreadful Ægis from the Clouds,
Bend, bend to Earth, and own the present Deity.*

(a) The Comical Lovers, p. 45. l. 1. Fickle Shepherdes, p. 8. l. 1. p. 7. l. 12. Royal Convert, p. 54.

(b) 1 John 3. 8.

(c) Alarbas, p. 24. l. 1. Love the Leveller, p. 35. The Temple of Love, Act 1. Scene 1.

(d) Alarbas, p. 26. l. 18. The

Temple of Love, p. 30, 34.

(e) The Amorous Miser, p. 40. l. 1.

(f) Ulysses, p. 6. l. 21.

(g) Ibid. p. 35. l. 5.

In another (b) *Play* is represented a *Temple* dedicated to *Diana*, with an *Altar*, and the *holy Fire* burning, a *Chorus* on each side, and the *Priests* behind them, whilst in the *Song* there are these Words :

*We bend, Diana, to thy Shrine,
Spotless Goddess, Power Divine,
All Nature shall with us thy Praises join.
Hence, ye profane, far hence be gone,
Our sacred Rites are now begun.*

In another (i) *Play* is represented a magnificent *Temple*, in the midst an *Image* of *Jupiter* in *Gold*, arm'd with *Thunderbolts*, standing upon a large *Pedestal*, with an *Altar* flaming with *Sacrifices*, and several *Persons* kneeling before it, whilst the *Priests* wait round it, crown'd with *Gold*, and *Choristers* on each side in *White* and in *Rows*, and an *Hymn* is sung to *soft Musick*, beginning with these Words :

*O King of Gods ! Immortal Jove ! To thee
Our grateful Incense, and our Hymns we raise.*

In the primitive Times, there were many thousand *Christians* put to death ; which Punishment they willingly chose, rather than they would offer *Incense* to the *Pagan Idols* : But their Examples are out of mind, and we commit the Sin without any scruple. Now he who considers (k) the great Care of *GOD* to forbid the *Jews* every thing which had a tendency to *Idolatry* or *Pagan Superstition*, may wonder to see their *Temples*, their *Priests*, their *Altars*, and their *Devotions* thus represented on the *Christian Stage*. And tho, blessed be *GOD*, there is not the same danger of *Paganism* ; yet *Atheism* is too often the unhappy Consequence. For when *Men* see these *Idols* worshipped with the same or greater Devotion than what is given to the true *GOD*, they are apt to think, that all *Religions* are alike ; and

(b) The Victim, p. 60. per totum.

(k) Spencer de Ritualibus Judaeorum, per totum.

(i) The Faithful General, p. 25. Act 3.

that it is not the Excellency of any, but only the Education or Fashion of the Country, which makes the difference.

The *Scriptures* enjoin us, for this reason, (l) to *make no mention of the Names of other Gods*, neither to let them be heard out of our Mouths. They forbid us (m) to swear by them, to serve them, and to bow our selves down unto them, because such things will be (n) a Snare unto us. Besides, GOD tells us, (o) that he is the *LORD*, that is his Name, and he will not give his Glory to another, nor his Praise to graven Images. Nay, Origen assures us, (p) That the *Christians* in his Days contended even to Death, rather than they would call Jupiter a God; and behaved themselves with that Reverence and Piety toward GOD, that they would not attribute to him any of those Names which the Poets gave to any of their imagined Deities. But our present Actors regard no Christian Examples, and endeavour to out-vie even Paganism itself in this Particular. Here the Pagan Gods and Goddesses are represented as (q) mighty, (r) almighty, (s) auspicious, and (t) awful; as (u) blessed, and (x) bounteous; as (y) celestial, (z) dreadful, (a) equal, and (b) eternal; as (c) Guardians of the Just, and (d) such as

(l) *Exod.* 23. 13. *Deut.* 12. 3.
Judg. 2. 2. *Psal.* 16. 4. *Isa.* 44. 9,
20 21. *Hos.* 2. 17. *Zeck.* 13. 2.

(m) *Jos.* 23. 7.

(n) *Exod.* 23. 33. chap. 34. 12.
Deut. 7. 16.

(o) *Isa.* 42. 8.

(p) *Contra Celsum*, lib. 1.

(q) *Lucius*, p. 17. l. 21. The
Force of Friendship, p. 20. l. 18.
The Victim, p. 53. l. 4.

(r) The Faithful General, p.
59. l. 42.

(s) *Ibid.* p. 69. l. 35.

(t) *Injur'd Virtue*, p. 9. l. 25.
Phadra and Hippolytus, p. 11. l.
11. *Ulysses*, p. 12. l. 6. p. 20.
l. 23.

(u) *Conquest of Spain*, p. 14.
l. 26.

(x) *Appius and Virginia*, p. 5.
l. 12. *Etearchus*, p. 54. l. 17.
Perolla and Izadora, p. 47. l. 6.
Phadra and Hippolytus, p. 38. l.
23. The Distressed Mother, p.
67. l. 18. The Victim, p. 17. l.
28. *Thomyris*, p. 52. l. 31.

(y) *Ulysses*, p. 63. l. 10.

(z) The Royal Convert, p. 51.
l. 7.

(a) The Force of Friendship,
p. 27. l. 23.

(b) *Appius and Virginia*, p. 17.
l. 30.

(c) *Ulysses*, p. 63. l. 10.

(d) *Hydaspes*, p. 22. l. 4.

always

always guard them; as (e) good, (f) gracious, and (g) great; as (h) the greater and lesser Powers, who (i) favour Right, and (k) not only reign beneath, (l) governing this great World, and ruling the Heart of Man; but also (m) ruling in Heaven and in Earth. According to the Play-house Language, these Pagan Idols are the (n) immortal Gods, who gave us our Being; they are (o) indulgent, (p) just, nay (b) all-just, and (r) such, whose Justice our weak Thoughts must not pretend to weigh. They are (s) knowing, (t) mighty, (u) merciful, and (x) kind. They (y) ordain whatsoever shall come to pass, and which (z) their Prescience foresaw. They are (a) powerful to assist us, and (b) pity us in our Afflictions. They

(e) Etearchus, p.66. l.26. The Distressed Mother, p. 31. l. 16. The False Friend, p. 24. l. 25. The Successful Pirate, p.50. l.17.

(f) Appius and Virginia, p. 20. l.7. Ulysses, p.36. l.36. p. 47. l.22. p. ult. l. penult.

(g) Manlius Capitolinus, p.58. l. 4. Oedipus, p.48. l.2. p.71. l. 10.

(h) Ulysses, p.28. l.24.

(i) Ibid. p.30. l.31.

(k) Royal Convert, p.51. l.7.

(l) Appius and Virginia, p.17. l. 30.

(m) Ulysses, p.28. l.24.

(n) Appius and Virginia, p. 26. l. 8, penult. p.27. l.21. p. 55. l.34. Arminius, p.5. l.31. Arfinoe, p.39. l.22. p.47. l.16. French Cato, p.13. l.8. p.21. l. 7. p.29. l.5. Cræsus, p.7. l. ult. Fortune in her Wits, p.22. l.26. Oedipus, p. 37. l.13. Phædra and Hippolytus, p.12. l.15. p.49. l. 16. The Faithful General, p. 34. l.19. p.52. l.27. p.64. l.36. p.68. l.4. The Victim, p.4. l. 10. p. 29. l. 2. Ulysses, p. 28. l. 17.

(o) Perolla and Izadora, p. 26. l.29.

(p) French Cato, p.43. l.14. Injur'd Virtue, p.32. l.20. p.54. l. penult. Manlius Capitolinus, p.1. l. ult. p.37. l.9. Oedipus, p.68. l.1. The British Enchanters, p. 30. l. 33. The False Friend, p.37. l.23. The Victim, p.41. l.23. p.56. l.26.

(q) Perolla and Izadora, p. 59. l. 1.

(r) French Cato, p.10. l.11.

(s) Perolla and Izadora, p. 18. l.9.

(t) Lucius, p.17. l.21. The Force of Friendship, p.20. l.18. The Successful Pirate, p.36. l.21. The Victim, p.53. l.4.

(u) The Victim, p.59. l.10.

(x) Manlius Capitolinus, p. 14. l.10. The Persian Princess, p.33. l.14.

(y) Ajax, p.21. l.27.

(z) Ulysses, p.34. l.30.

(a) Titus Manlius, p.27. l.3. p.51. l.8.

(b) Phædra and Hippolytus, p.33. l.16. p.63. l.34. The Faithful General, p.28. l.3.

hear

(c) *hear our Prayers, and give Victory.* They are (d) *righteous, (e) sacred, and (f) unerring.* Their (g) *Power is boundless, and Wisdom infinite.* They (h) *afford us providential Means in pity of our Infirmities, and (i) are Witnesses of our Devotions.*

Here Cupid is represented as (k) *a God, as (l) the God of Love, as (m) mighty, (n) almighty, and (o) powerful, altho (p) an Infant.* He is called (q) *gentle, (r) great, and (s) liberal.* He is said to be (t) *a God who commands, and (u) governs all, and one (x) who brings us Joys which never shall decay.* He is called (y) *the God of resistless Furies, who oft in Female Hearts with Triumph sees the unlook'd-for Changes of his wanton Power; (z) The Creator of Heaven and Earth, Delight of Gods above, to whom all Nature owes her Birth, and (a) one whom no Power can withstand, but he rules from the Skies to the Center.* And an Actor declares, that (b) *he is actuated*

(c) Solon, p.71. l.33. Zelmane, p.13. l.5.

(d) *English Cato*, p.58. l. 10. *French Cato*, p.15. l. ult. *Oedipus*, p. 28. l. 9. *Phædra and Hippolytus*, p. 38. l. penult. p. 48. l.16. p.64. l.28. *The Force of Friendship*, p.23. l.12. *The Victim*, p.32. l.33. *Ulysses*, p.1. l.19. p.11. l.1. p.57. l.30.

(e) Titus Manlius, p.27. l.3.

(f) *Phædra and Hippolytus*, p.38. l.18, penult.

(g) Solon, p.51. l.26.

(h) *Perolla and Izadora*, p. 28. l.6.

(i) Ibid. p.29. l.27.

(k) *Arfinoe*, p. 16. l. 12, 20. *Love and Liberty*, p.17. l.12. *The Pretender's Flight*, p. 5. l. 26.

(l) *French Cato*, p.31. l.7. *Hydaspes*, p.16. l.28. p.26. l.19. p.48. l.15, 17. p.58. l.14. *The Faithful Bride of Granada*, p.11. l. 11.

(m) Solon, p.19. l.12. p.29.

l.29. *Manlius Capitolinus*, p.19. l. 8.

(n) *Liberty asserted*, p.52. l.1. *Perplex'd Couple*, p. 36. l. 26. *The Roving Husband reclaim'd*, p. 29. l. 10. *The Royal Convert*, p.29. l.29.

(o) *Liberty asserted*, p.46. l. 23. *Love's Last Shift*, p. 83. l. 4.

(p) *Love's Last Shift*, p. 83. l. 4. *Cares of Love*, p.19. l.20.

(q) *Hydaspes*, p.78. l.8.

(r) *Liberty asserted*, p.46. l.27.

(s) *Injur'd Love, a Comedy*, p.16. l.7.

(t) *The Perplex'd Couple*, p. 38. l. ult.

(u) Titus Manlius, p.55. l.31.

(x) *Lucius*, p.13. l.5.

(y) *Perolla and Izadora*, p. 27. l.31.

(z) *British Enchanters*, p.16. l. 31.

(a) Ibid. p.19. l. antepenult.

(b) *Woman is a Riddle*, p. 36. l.6.

by that Deity Cupid. Accordingly we are told of the (c) mighty, and (d) the almighty Power of Love, which is said to be (e) the greatest Power that Nature knows. And to give him one of the Titles of our blessed LORD and Saviour, he is (f) pray'd to, to be the Mediator.

In Scripture it is said of GOD, (g) *He disappointeth the Devices of the Crafty; so that their Hands cannot perform their Enterprize. He taketh the Wise in their own Craftiness; and the Counsel of the Froward is carried headlong.* In the Play-house this is (h) attributed to Cupid alone, as the Effect of his Power. For who (saith an Actor) has conquered the Learned and the Brave, and frustrated their Resolutions, but he?

In Scripture we are told of (i) the peaceable Reign of Christ under the Gospel, That *the Wolf shall dwell with the Lamb, and feed together; and the Calf, and the young Lion, and the Fatling, shall lie down together, and a little Child shall lead them. For the Earth shall be full of the knowledge of the LORD, as the Waters cover the Sea.* In the Play-house, all this is attributed to the mighty Power of Love, or Cupid. For (k) (saith an Actor) *He can unite the Wolf and the Lamb, force the Lion to forget his Majesty, and in amorous Dalliance sport with the bounding Kid.*

In Scripture (l) it is said, that *GOD hath chosen the base things of the World to confound the wise; and GOD hath chosen the weak things of the World to confound the things which are mighty: that no Flesh should glory in his Presence.* In the Play-house we are (m) told of the wanton Boy (Cupid), that he

————— Delights to bend the Mighty,
And scoffs at the vain Wisdom of the Wise.

(c) The Female Advocates, p. 44. l. antepenult. Love and Liberty, p. 20. l. 9.

(d) Pyrrhus and Demetrius, p. 38. l. 28.

(e) Love Triumphant, p. 21. l. 2.

(f) Portsmouth Heiress, p. ult. l. antepenult.

(g) Job 5. 12, 13.

(h) The Cares of Love, p. 19. l. 18.

(i) Isa. 11. 6, 7, 8, 9. Isa. 65. 25.

(k) The Fickle Shepherdess, p. 15. l. 13.

(l) 1 Cor. 1. 27, 28.

(m) The Royal Convert, p. 29. l. 29.

Here

Here the *Fates* are represented as (n) appointing our Deaths, as (o) decreeing a Man for high Command, as (p) eternal, (q) impartial, and (r) propitious; as such whose (s) *Laws* are unalterable, and every thing happens according as Fate has (t) doom'd it, or (u) determin'd it for us.

Here *Jupiter* is represented as (x) a God, as (y) mighty, and (z) almighty; as (a) an Avenger, and (b) of awful Majesty; as (c) the Creator of the World, with (d) his forming Hand, and (e) the Commander of the same. Here he is represented as (f) dreadful in Majesty, (g) eternal in his Being, and also in (h) his Will, as (i) in Grandure above, the (k) Great, and (l) the great Olympian God, whose (m) Power doth extend beyond the Heaven's remotest Circuit; as (n) immortal, (o) impartial,

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|---------------------------------|------------------------------------|
| (n) Arsinoe, p.38. l. antepen; | (d) Appius and Virginia, p. |
| (o) French Cato, p.3. l.12. | 12. l.30. |
| (p) Force of Friendship, p.40. | (e) Persian Princess, p. 48. |
| l. 6. | l. 5. |
| (q) Conquest of Spain, p.27. | (f) Solon, p.40. l.28. |
| l. 14. | (g) Oedipus, p.44. l.5. The |
| (r) Irene, p.32. l.31. | Faithful General, p.26. l.12. |
| (s) French Cato, p.26. l. 1. | (h) Appius and Virginia, p. |
| (t) The Force of Friendship, | 46. l.14. |
| p.40. l.6. | (i) Arsinoe, p. 40. l. 2. p. |
| (u) Ibid. p.43. l.10. | 48. l.1. |
| (x) Abra-Mule, p. 35. l. 16. | (k) Ajax, p.42. l.22. Antio- |
| The Artful Husband, p.26. l.17. | chus, p. 32. l. ult. p. 34. l.4. |
| (y) Alarbas, p.15. l.15. Ap- | Appius and Virginia, p.10. l. ult. |
| pius and Virginia, p.52. l.11. | p.17. l.30. p.51. l.25. p.56. l. |
| Love and Liberty, p.57. l.32. | 16. Ulysses, p.28. l.22. |
| Pyrrhus and Demetrius, p.31. | (l) Electra, p.10. l.10. |
| l. 8. Solon, p.12. l.16. | (m) Antiochus, p.34. l.4. |
| (z) Ajax, p.18. l. penult. So- | (n) Oedipus, p.25. l.13. Pe- |
| lon, p.12. l. 16. The Faithful | rolla and Izadora, p.46. l.29. |
| General, p.26. l.13. | The Faithful General, p.25. Act |
| (a) Ulysses, p.30. l.3. | 3. l.1. p.65. l.40. The Victim, |
| (b) Phadra and Hippolytus, p. | p.2. l.24. p.50. l.19. |
| 7. l.15. | (o) Persian Princess, p. 48. |
| (c) The Faithful General, p. | l. 5. |
| 26. l.12. | |

imperial,

(p) imperial, and (q) just. Here he is called, (r) the Father of Gods, and (s) Men, and therefore (t) King of both, (u) who knows the Crimes and Injuries of others, and accordingly first (x) scourges the flagitious World, and then forgives. Here he is called (y) the Supreme, the (z) Thunderer, who (a) prepares his Thunder, even (b) his sacred Thunder, and (c) is Vindictive, (d) who in his Hand doth roll the three-fork'd Bolt,

Preparing to discharge his sacred Thunder.

To set this matter in a clearer Light, it will be requisite to produce some of the Playhouse Language, and compare it with Scripture Expressions; and accordingly I shall only take three Passages out of one Tragedy.

The Scripture speaks (e) thus of Christ.

I was set up from everlasting, from the beginning, or ever the Earth was. When there were no Depths, I was brought forth, when there was no Fountains abounding with Water. When he gave to the Sea his Decree, that the Waters should not pass his Commandment, when he appointed the Foundations of the Earth: Then I was by him, as one brought up with him; I was daily his delight, rejoicing always before him.

The Play-house (f) expresseth it thus:

*So Jove look'd down upon the War of Atoms,
And rude tumultuous Chaos, when as yet*

(p) *Phadra and Hippolytus*, p. 32. l. 30. p. 33. l. 9. *The British Enchanters*, p. 30. l. 33. *The Faithful General*, p. 25. *Act* 3.

l. 1. *Ulysses*, p. 59. l. 9.

(q) *Ulysses*, p. 3. l. 9.

(r) *The Victim*, p. 45. l. 26. *Ulysses*, p. 28. l. 22.

(s) *As before*.

(t) *British Enchanters*, p. 30. l. 33. *The Faithful General*, p. 25. *Act* 3. l. 1. p. 65. l. 40.

(u) *The Faithful General*, p. 65. l. 40.

(x) *Fortune in her Wits*, p. 19. l. 15.

(y) *Appius and Virginia*, p. 5. l. 4. p. 9. l. 13. *The Faithful General*, p. 26. l. 12.

(z) *Phadra and Hippolytus*, p. 12. l. 26. *The Faithful General*, p. 26. l. 13. *Ulysses*, p. 34. l. 35.

(a) *Ulysses*, p. 34. l. 35. p. 35. l. 7, 25.

(b) *Injur'd Virtue*, p. 13. l. 22.

(c) *Ulysses*, p. 34. l. 35.

(d) *Appius and Virginia*, p. 9. l. 13.

(e) *Prov.* 9. 23, to 32.

(f) *Ulysses*, p. 42. l. 1.

Fair

*Fair Nature, Form and Order had no Being,
But Discord and Confusion ruin'd all,
Calm and serene upon his Throne he sat,
Fix'd there by the eternal Law of Fate,
Safe in himself, because he knew his Power;
And knowing what he was, he knew himself secure.*

The Scriptures speak (g) thus of GOD's over-ruling Providence.

Herod and Pontius Pilate, with the Gentiles and People of Israel, were gathered together : For to do whatsoever the Hand and the Counsel of GOD had determined before to be done.

The Play-house (h) expresseth it thus :

————— 'Tis certainly decreed,
*Fix'd as the Laws, by which Imperial Jove,
According to his Prescience and his Power,
Ordains the Sons of Men to Good or Evil.*

The Scripture speaks (i) thus of GOD's Protection in Dangers.

If I ascend up into Heaven, thou art there : If I make my Bed in Hell, behold thou art there. If I take the Wings of the Morning, and dwell in the uttermost Parts of the Sea ; even there shall thy Hand lead me, and thy Right Hand shall hold me.

The Stage (k) expresseth it thus :

*In stormy Seas, in those dread Regions, where
Swarthy Cimmerians have their dark Abode,
Divided on this World, and Borderers on Hell ;
Even there the Providence of Jove was with me,
Defended, cheer'd, and bore me thro the Danger.*

I have been so long in describing the Respect paid in the Play-house to this chief Idol among the Pagans, that I shall be the shorter in my Observations on the rest.

(g) Acts 4. 27, 28.

(h) Ulysses, p. 59. l. 9.

(i) Psal. 139. 8, 9, 10.

(k) Ulysses, p. 61. l. 1.

However, here we have *Mars* represented as (l) the *God of War* and (m) *Battels*, and a (n) *Guardian God*, to whom we chiefly owe our *Preservation*.

Here we have *Nemesis* represented as (o) *just*, and (p) one who *knows the Crimes and Injuries* of others.

Here we have *Pluto* represented as (q) a great Being, (r) *reversing the Sentences pass'd upon Men*.

And here we have *Thor* represented as a (s) *mighty God*, who *wields the Thunder*.

There are three *Acts* of *Worship* due to *GOD* alone, which in the *Play-House* are frequently paid to *Pagan Idols*.

First, *Prayer* to them. Sometimes they pray to (t) the *Gods* in general, and sometimes in particular to (u) *Bacchus*, to (x) *Cupid*, to (y) *Diana*, to (z) *Hymen*, to (a) *Jove*, and to (b) the *Moon*. And as (c) the *Jews* were blamed in *Scripture* for *burning Incense* to her by the name of the *Queen of Heaven*; so in the *Play-House* she is called (d) *Queen of Darknefs*, and *Queen of Night*. They also pray to (e) *Neptune*, to (f) *Pallas*,

(l) *French Cato*, p. 28. l. 11.

(m) *Ibid.* p. 31. l. 7.

(n) *Fortune in her Wits*, p. 17. l. 6.

(o) *Ulysses*, p. 3. l. 9.

(p) *Ibid.*

(q) *Solon*, p. 29. l. 28. p. 30. l. penult.

(r) *Ibid.* p. 30. l. penult.

(s) *The Royal Convert*, p. 23. l. 7.

(t) *Arfinoe*, p. 2. l. 1, penult. p. 3. l. 15, 18. p. 9. l. 8. p. 12. l. 3, 15. p. 13. l. 10. p. 18. l. 17. p. 19. l. 16. p. 25. l. 1. p. 33. l. 4, 22. p. 40. l. 8. p. 43. l. 17. p. 47. l. 16. *Fortune in her Wits*, p. 22. l. 26. *Perolla and Izadora*, p. 26. l. 29. p. 34. l. 12. p. 43. l. ult. p. 47. l. 6. p. 63. l. 11. *Solon*, p. 11. *Scene 2.* l. 2. p. 56. l. ult. p. 65. l. 8. *British Enchanters*, p. 8. l. 19. p. 30. l. 33. *Zeimane*, p. 13. l. 5.

(u) *Ulysses*, p. 6. l. 19.

(x) *Arfinoe*, p. 4. l. 4. p. 42. l. 2. *A Woman's Revenge*, p. 20. l. 1. *Myrtillo*, p. 9. l. 4.

p. 16. l. 7. *Perolla and Izadora*, p. 27. l. 31. *Northern Lads*, p. 72. l. 9. *Portsmouth Heiress*, p. 21. l. 12. p. 25. l. 7. p. 28. l. antepenult. p. ult. l. 24.

(y) *Fortune in her Wits*, p. 26. l. 25.

(z) *The Roving Husband reclaim'd*, p. 27. l. 15.

(a) *Perolla and Izadora*, p. 46. l. 30. *Solon*, p. 70. l. 14.

Faithful General, p. 26. l. 12. *The Victim*, p. 45. l. 24. *Ulysses*, p. 28. l. 22.

(b) *Arfinoe*, p. 1. l. 1.

(c) *Fer.* 44. 25, 26, 27.

(d) *Arfinoe*, p. 1. l. 1.

(e) *Ulysses*, p. 28. l. 22.

(f) *Ibid.* p. 35. l. 7.

to (g) *Pluto*, to (h) the *Stars*, and to (i) *Venus*. Thus a Petitioner begins;

(k) *Supreme! First Cause! Eternal Source of Being!*
Almighty Jove! Original of Power, and Lord of Nature!

Thus tamely could'st thou see thy Shrines profan'd?

Secondly, *Praising* of them, especially with *Hymns*, giving them *Thanks*, and *ascribing* to them the *Blessings* which Men enjoy. These *Acts* are perform'd sometimes in general to (l) the *Gods*; sometimes with (m) *Scripture-Expressions*; and sometimes in particular to (n) *Aurora*, to (o) *Cupid*, to (p) *Diana*, to (q) the *Fates*, to (r) *Fortune*, to (s) *Jove*, to (t) *Mars*, and to (u) the *Stars*. Two Examples may suffice, the one (x) to *Jupiter* thus:

O King of Gods! Immortal Jove! to thee
Our grateful Incense, and our Hymns we raise;
May the tun'd Spheres with us agree,
May Heaven and Earth join Harmony,
To sing aloud their mighty Ruler's Praise.

- (g) Ibid. p.28. l.22.
 (h) *Arfinoe*, p.25. l.5.
 (i) *Fortune in her Wits*, p. 25. l. 2. *Lucius*, p. 4. l. 18. *The Female Wits*, p. 52. l. ult. *Portsmouth Heiress*, p. 40. l. 3. *Ulysses*, p. 15. l. 14.
 (k) *Faithful General*, p. 26. l. 12.
 (l) *Ulysses*, p.63. l. 10.
 (m) *Mat.* 26. 49. & 27. 29. & 28. 9. *Mark* 15. 18. *Luke* 1. 28. *John* 19. 3.
 (n) *Venus and Adonis*, p. 9. l. 1.
 (o) *A Woman's Revenge*, p. 20. l. 1. *Myrtillo*, p.9. l.4. p.16.

- l.7. *British Enchanters*, p. 19.
 l.7. *Titus Manlius*, p. 55. l.31.
 (p) *The Victim*, p. 60. *Scene and Chorus*.
 (q) *Irene*, p. 32. l.31.
 (r) *British Enchanters*, p. 28. l. penult. p.29. l.9.
 (s) *Solon*, p.2. l. 5. p. 12. l.16. *Faithful General*, p. 25. *Act* 3. l.1. *The Victim*, p. 45. l. 24.
 (t) *Fortune in her Wits*, v. 17. l. 6. *Venus and Adonis* p. 22. l. 24.
 (u) *Rival Brothers*, p.18. l.22
 (x) *Faithful General*, p. 25. l. penult.

And the other to (y) *Fortune*, thus :

To Fortune give immortal Praise ;

Fortune deposes, and can raise :

All is as Fortune shall bestow,

'Tis Fortune governs all below.

Thirdly, *Swearing* by them. Sometimes they swear by (z) the *Gods* in general, and sometimes in particular, by (a) *Cupid*, by (b) *Hercules*, by (c) *Jove* and (d) *Juno*, by (e) *Mars*, by (f) *Neptune*, by (g) *Pallas*, and by (h) *Venus*. Sometimes by (i) all the *Powers*, sometimes by (k) the *Stars*, which they call at the same time (l) their *Guardian Stars*. And sometimes by the antient *Idols* of these Kingdoms, as by (m) *Thor*, and by (n) *Woden*.

Besides, The Respect always paid to the *Priests* of these *Pagan Idols*, is also as remarkable. They are (o) clothed in white, adorned with *Crowns* of Gold, with many *Attendants*, standing at their *Altars*, in most magnificent *Temples*, and performing their *Devotions* in

- (y) *British Enchanters*, p. 28. p. 30. l. 3. p. 41. l. 21. Woman
l. penult. p. 29. l. 9. is a Riddle, p. 10. l. 17, 26.
(z) *Perolla* and *Izadora*, p. p. 11. l. 22.
29. l. 25. Solon, p. 56. l. 5. (d) The Gamester, p. 52. l. 12.
The *British Enchanters*, p. 8. l. Ulysses, p. 11. l. 17. p. 12. l. 25.
35 The *Faithful General*, p. 28. (e) *Amorous Miser*, p. 45. l. 3.
l. 46. p. 36. l. 42. p. 68. l. 39. Ulysses, p. 40. l. 18.
Female Wits, p. 44. l. 9. The (f) *Basset-Table*, p. 22. l. 11.
Gamester, p. 40. l. ult. Preten- (g) Ulysses, p. 41. l. 21.
der's Flight, p. 29. l. 6. (h) *Fair Example*, p. 7. l. an-
(a) *Liberty asserted*, p. 14. l. tepen. Loyal Subject, p. 70.
17. Lucius, p. 12. l. penult. So- l. 3. Northern Lads, p. 52. l. 15.
lon, p. 64. l. 19. Ulysses, p. 3. l. penult.
(b) *Fair Example*, p. 9. l. 19. (i) *Zelmane*, p. 46. l. 26.
The Gamester, p. 56. l. 11. (k) Ibid. p. 39. l. 22.
(c) *Gibraltar*, p. 59. l. 35. So- (l) Ibid. p. 4. l. 18.
lon, p. 40. l. 28. p. 71. l. 6. (m) *Royal Convert*, p. 23. l. 7.
The *Confederacy*, p. 30. l. penult. p. 30. l. 30.
Female Wits, p. 44. l. 12. The (n) Ibid. p. 18. l. 8.
Gamester, p. 31. l. 11. The Mas- (o) *Faithful General*, p. 25.
querade, p. 6. l. 21. The Victim, Act 3. *Royal Convert*, p. 77.
p. 50. l. 19. Ulysses, p. 4. l. 29. l. 18. The Victim, p. 60. l. 1.
the

the most solemn manner imaginable. When (p) their *Gods* are angry, the *Priests* tell the People what must be done to appease them; and when this is done, they are appeased accordingly. And even a *Princess* accosts them in this Language (q),

*Appear, ye Priests, ye dreadful holy Men,
Ye Ministers of the Gods.*

Now the Reason of all this is too plain, namely, because the *Poets Christianity* is *Pagan Idolatry*. And this will too sadly appear, by viewing some of the Characters, who pass for the best of *Christians* upon the Stage. In the *Tragedy* of *The Lady Jane Gray*, there are three *Protestant* Characters; the *Duke of Suffolk*, the *Lord Guilford*, and the *Lady Jane* herself. The first of these imitates *Paganism*, in calling (r) upon the *Gods*. The second swears (s) by *Tortures and Hell*, and (t) by the *heavenly Pity* in a Woman's Soul. He invokes (u) the *Powers*, (x) the *blest Powers*, and (y) the *Immortals*: and to confound the Distinctions between *Protestantism* and *Popery*, he prays in this manner (z);

*O all ye Saints, that wear immortal Crowns!
Spirits of Martyrs, that bright Angels are!*

And to shew that Heaven is not always minded, he (a) calls a temporal Crown a *sacred and immortal Sound*. And the third, who is the *Poet's* chief Favourite, and who bears the principal Character, speaks of *Eternity*, as if it lasted (b) no longer than this present Life.

(p) The Victim, p. 30. l. 1.
p. 61. l. 11.

(q) Royal Convert, p. 77.
l. 13.

(r) Jane Gray, p. 10. l. 9.

(s) P. 20. l. 1.

(t) P. 33. l. antepenult.

(u) P. 25. l. 1.

(x) P. 41. l. 4.

(y) P. 41. l. 21.

(z) P. 72. l. 14.

(a) P. 27. l. 31.

(b) P. 29. l. ult. p. 32. l. 29.

In a later *Tragedy*, (c) *Lucius* the King, and (d) *Rosalinda* the Queen, are frequently said to be *Christians*, and they both together declare (e) that they will rather die than renounce their *Religion*. But to shew what the Religion of *Lucius* is, he calls the Enjoyment of his Queen (f) *the Summit of his Hopes, and Height of Bliss*. He saith, that (g) *in her his Joys are ever blooming, ever young*. He calls her (h) an *everlasting Charmer*, he (i) invokes the *immortal Powers*, he (k) *swears by Glory and by Love*; and (l) addresses himself to the *Pagan Gods and Goddesses* in these words :

*Haste all ye Loves and Graces to my Aid ;
Dwell on my Voice, and languish in my Eyes.
Bright Cytherea, from thy Heav'n look down,
Grant, Venus, grant, that I her Heart may move ;
For me thy Slave make her thy Votary.
Propitious now thou shalt my Goddess be,
And I'll devote my happy Hours to thee.*

On the other hand, *Rosalinda* the Queen speaks of *Eternity* (m) as if it was only in this World, and declares that (n) *she had but one dear Concern, one Wish in Life*, and that was *to make the Royal Lucius ever hers*. She speaks of the *Fates* (o) in the *Pagan Language*, and (p) prays to them, and also (q) *to all that's blessed*. She (r) calls upon *Cupid*, as (s) a *God*, and calls him (t) *Great Love*, confessing that his Authority is absolute.

(c) *Lucius* the first Christian King of Britain, p. 10. l. 30. p. 45. l. 11, 14, 23. p. 46. l. antepenult. p. 47. l. 33. p. 49. l. 7. p. ult. in fine.

(d) *Lucius*, p. 2. l. 10, 21. p. 45. l. 11, 14. p. 46. l. antepen. ult. p. 47. l. 33. p. 49. l. 7. p. ult. in fine.

(e) P. 45. l. antepenult.

(f) P. 21. l. penult.

(g) P. 22. l. 0.

(h) P. 22. l. 8.

(i) P. 23. l. 28.

(k) P. 12. l. penult.

(l) P. 4. l. 16.

(m) P. 38. l. ult. p. 52. l. 2.

(n) P. 13. l. ult.

(o) P. 41. l. 21.

(p) P. 13. l. penult.

(q) P. 28. l. 30.

(r) P. 22. l. 4.

(s) Ibid.

(t) P. 22. l. 11.

She

She (u) swears by the Powers that govern all. She (x) prays to the Powers, and calls them (y) mighty Powers, (z) eternal Powers, (a) heavenly Powers, and (b) the Powers who inspire her Breast: and if all other Quotations were omitted, her Religion is declared in one Expression, (c) *I bow to the informing Powers.*

But when Christianity is shewn upon the Stage in opposition to Paganism, it meets with a different Treatment. An Actor, who was also the Author, calls Christianity (d) *this poisonous Weed*, (e) *this pernicious Christian Sect*, (f) *the Christian Magick*, (g) *that accursed Worship*; and calls a Christian Woman, (h) *Base Christian*. Another calls her (i) *this Christian Witch*; and her Religion (k) *this Christian Madness*, (l) *this base Christian mischief making Sect*, and (m) *this accursed Sect*; and a third in the same Play calls it (n) *this mad Christian Frenzy*.

In (||) another the being a Christian is described by being abandon'd, and lost to Honour, and falling from every great and godlike Thought, and wrought upon by some whining coward Priest. And (†) another tells us, That the Crocodiles in Egypt might be Christians.

But besides these Strokes against Christianity in particular, the Poets take a due care upon all occasions to lash Religion in general. One Actress very gravely and courtesying asks this Question, (o) *Pray, Sir, what Religion are you of?* To which he answers, *What Religion am I of!*—*Marry, Sweetheart, that's an odd Question!*—*Why, I am of*—*What Religion am I of!*—*Why, I am a Stockjobber.* Another makes this An-

(u) Lucius, p. 28. l. 6.

(x) P. 14. l. 3. p. 27. l. 32.
p. 28. l. 16. p. 35. l. 28.

(y) P. 11. l. 34. p. 37. l. 33.
p. 48. l. 22.

(z) P. 14. l. 4.

(a) P. 29. l. 26.

(b) P. 48. l. 22.

(c) P. 11. l. 4.

(d) Injur'd Virtue, p. 2. l. 21.

(e) P. 2. l. penult.

(f) P. 27. l. 20.

(g) P. 49. l. 15.

(h) P. 27. l. 14.

(i) P. 30. l. 28.

(k) P. 3. l. 10.

(l) P. 44. l. 25.

(m) P. 63. l. 9.

(n) P. 73. l. 22.

(||) Royal Convert, p. 5 l. 21.

(†) Three Hours after Mar-

riage, p. 68. l. 13.

(o) Woman is a Riddle, p. 19.

l. 8.

I 3

swer ;



swer; Religion! O dear, I never meddle with these matters: I am an honest poor Fellow; and go to Church among my Neighbours. Thus Religion is made the Jest of the Stage, whilst the Actors declare that they have none at all. Another saith, that in the case of Ambition, (q) no foolish Bonds should cramp his Soul with Scruples and religious Toys. Another tells us, (r) That the Religion in our Country is Folly, whilst the Scene is laid in England; and another is concern'd, (s) that a genteel Woman should be a Saint, when Religion is out of fashion. For this reason one who makes a pretence to Religion is call'd (t) a Priest-rid Boy, nurs'd up with Bugbears and religious Tales; or (u) a religious Dotard, who mortifies and feeds on barren Virtue. A Father saith of his Daughter, (x) to a Suitor, That as for Religion, she should be of any Religion to please him. And when another (y) said, He did not care whether a Woman had any Religion at all; he gives this Reason for such a profane Expression: O by all means, 'tis best that a Wife should have no Religion; when they get that in their heads, they never mind any thing else.

Besides, That the Players may strike effectually at the root of all Religion, they represent all Pretenders to it as the most wicked Persons upon Earth, and scruple nothing which may serve to blacken their Character. They tell us, that such are notoriously guilty of (z) lying, (a) abusing their Apprentices, (b) made up of Religion and Pride; (c) will not touch a Card for fear of the Devil, and yet are always swearing, cursing, and bectoring in the Family. One Actor saith of another,

(p) Marry or do worse, p.36.

l. 32.

(q) Pretender's Flight, p. 26.

l. 1.

(r) Love for Love, p. 4. l. 7.

(s) Provok'd Wife, p.15. l.7.

(t) Pretender's Flight, p. 27.

l. 15.

(u) Perfidious Brother, p.23.

l. 5.

(x) Perplex'd Couple, p. 8.

l. 19.

(y) The Apparition, p. 17.

l. 25.

(z) An Act at Oxford, p. 9.

l. 33.

(a) Ibid. p.12. l. penult.

(b) Ibid. p.42. l.12. Hampstead Heath, p. 47. l. 5.

(c) An Act at Oxford, and Hampstead Heath, ibid.

he

he is (d) a strange Mixture, a perpetual Sermon-Hunter, repeats and sings Psalms continually, and prays so loud and vehemently, that he is a Disturbance to his Neighbours, he is so heaven-ward pious, and seems so very a Saint. But then he is immediately curs'd for a damn'd godly Knave, as they call him; and that we may beware of such as pretend to Religion, he is immediately represented as the greatest Villain in Nature. Another Actor saith, (e) The Noise of such a House is a perfect Nuisance, for the whole Family are either swearing or singing of Psalms. Certainly they who pray and sing Hymns to the Devil, are offended because others pray to GOD, and sing Psalms to his Glory; and therefore they expose the one, that they may the better establish the other. In one Comedy an Actor tells another, that such a Person (f) prays much; to which this Answer is immediately return'd, That's a bad sign; a religious Cloke is the best Cover for Infirmities. I pray GOD in his due time to deliver us from such Representations; but now (g) Religion is frequently insinuated to be only a Cloke for Wickedness, that so the Profession may be a Scandal. (h) GOD is described as the Author of Sin, particularly of Adultery, and (i) the Devil as one who assists us in our just Designs. (k) The Zeal to save Souls is curs'd. (l) Preaching the Word of GOD is exposed. (m) All that is spoken by a Man full of Intrigues, seems like a Sermon. And (n) the very reading of a Sermon in private, is compared to reading

(d) Squire of Alsatia, p. 9.
l. 38.

(e) An Act at Oxford, p. 42.
l. 12. Hampstead-Heath, p. 47.

l. 5.
(f) Love at first sight, p. 19.
l. 35.

(g) Gibraltar, p. 8. l. 19.
Portsmouth Heirefs, p. 6. l. 4.

Love at first sight, p. 48. l. 24.
Roving Husband reclaim'd, p.

13. l. 10. Stage-Beaux tofs'd in
a Blanket, p. ult. in fine.

(h) The Roving Husband re-
claim'd, p. 59. l. 7.

(i) British Enchanters, p. 30.
l. 30.

(k) Stage-Beaux tofs'd in a
Blanket, Prologue p. 2. l. 10.

(l) Solon, p. 26. l. 31. The
Basset-Table, p. 3. l. 8. p. 48.

l. 10. The Rival Brothers, E-
pilogue in fine.

(m) Tender Husband, p. 25.
l. 29.

(n) The Confederacy, p. 11.
l. 27.

of a Bill for Money, when there is nothing to pay it.

Neither is it only a Sense of revealed *Religion*, but even of natural, which the *Poets* endeavour to destroy. Some of the *Heathens* opposed *Plays*, as things of pernicious Consequence; and therefore the *Players* think their Cause will not do well, until they can sink *Christianity* to a degree below *Paganism*; and then Men will be *lovers of Pleasure more than lovers of GOD*. They strive to stifle *Conscience*, destroy all *Notions of GOD* and *Judgment, Heaven and Hell, Good and Evil*, and banish whatsoever hath a tendency to grave and serious Thoughts. Many (v) Instances of this nature may be produced, fitter for the Hands of a common Hangman, than for publick View; and therefore I must beg the Reader's pardon for producing two, that he may the better guess at the rest. The first is the Discourse of a Father to his Son, (p) who scrupled to break his Oath:

What, is the Sot grown Religious? Sirrah, I shall be ashamed of you, and disown you, if I find any more of these conscientious Qualms.

The other is (q) a Man speaking of himself:

What an unpolish'd thing was I before? On a Sunday in the Afternoon not a Card, not a Dice, no Diversion; and for the Evening, that forsooth must be spent in roasting Apples, a long Chapter, &c.

The Inference from hence naturally follows, That since *Religion* is a scandalous Thing, a dull heavy Employment, and in short a Cheat; therefore we must down with it, let the *Professors* be of what *Persuasion* soever. In (r) one Comedy a *Prologue* is exactly calculated for this purpose, to scourge in their turns all Pretenders to *Religion, Zeal and Honesty*; but particularly all *Preachers*, let them belong either to the Church or

- (o) An Act at Oxford, p. 17. l. 26. Gibraltar, Sheet E. p. 38. l. 1. Hampstead-Heath, p. 20. l. 1. Love at first Sight, p. 24. l. 23. p. 49. in fine. Squire Trelooby, Prologue, l. 3. The Bassett-Table, p. 9. l. 15. p. 45. l. 7. The Lawyer's Fortune, p. 45. Signature G 3. l. 8. (p) Fortune in her Wits, p. 34. l. 27. (q) The Fair Example, p. 10. l. 5. (r) The Stage-Beaux tofs'd in a Blanket.

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the *Dissenters*; and for this purpose the *Speaker* is dress'd in a ridiculous Habit, one half like a Minister of the Church of England, and the other half like a *Dissenting Teacher*; and sometimes points to one side, sometimes to the other; representing both as the greatest Villains in Nature. Indeed the *Title-Page* tells us, that the *Prologue* is against *Occasional Conformity*, otherwise no one who reads the *Prologue* could believe it, unless in this sense; they would have Men totally abstain from both, and therefore reflect on such as on any occasion resort to either.

But the *Church of England* seems to be the chief Mark at which they aim; and therefore all who frequent her Worship, especially on Week-Days (*Plays* being then acted) are (s) censured and ridicul'd. Neither can the Persons (t) concerned therein, or even the (u) Place adjoining, be free from Reflections. In one *Play* (x) a *Knight* speaking of a religious Education, describes it in this manner: *You must know, I was afraid of being damn'd in those days; for I kept sneaking cowardly Company, Fellows that went to Church, said Grace to their Meat, and had not the least Tincture of Quality about them.* Such blasphemous Expressions as these are enough to cause GOD to take the Gospel from us. In one *Comedy*, (y) a *Lady* saith, *She is going to Church*; from whence this Observation is (z) afterward made, *I know Women of your Principles have more Pride than those who have no Principles at all.* In (a) another there is this Expression: *The Church! I scorn your words, Sir; I deal in no such Cattle. I want no Luck in Horse-Flesh.* To which this answer is return'd, *I like your Cause the better for not having to do with the Church.*

Our blessed Saviour, when he shewed his utmost Concern for the Honour of GOD, could not find out a fitter Object, than the Place appointed for his Worship,

(s) An Act at Oxford, p. 11.

l. ult. p. 17. l. 27. Hampstead-Heath, p. 15. *l. 13.*

(t) The Fatal Marriage, p. 103. *l. 32.*

(u) Three Hours after Marriage, p. 68. *l. 10.*

(x) The Provok'd Wife, p. 18.

l. 14.

(y) The Careless Husband, p.

5. *l. 9.*

(z) Ibid. p. 6. *l. 12.*

(a) The Roving Husband reclaim'd, p. 23. *l. 16.*

and accordingly expostulates thus with the Jews, (b) *Is it not written, My House shall be called of all Nations the House of Prayer?* The Poet not only burlesques this Scripture and the House of GOD, but also takes the Opportunity to set up the *Play-house* in opposition to it; and banters *Sin, Repentance* and *Mortification*, at the same time, (c) thus:

*We'll turn the Pit into a House of Pray'r;
And then, where oft you've sinn'd, you may repent in,
And all come thrice a Week to keep your Lent in.*

As the *Church of GOD* is the Place for *Religious Worship*; so upon the *Stage* it is too often represented as a Place for *Amorous Intrigues*, and a *Receptacle* for *Villains*. One *Actor* (d) asks this Question, *Could you think our Business at the Parish-Church was to hear your Teacher spin out an Hour over a Velvet Cushion?* One expresseth (||) thus his Zeal for the fourth Commandment; *Two and fifty Days are lost every Year, for want of Balls and Opera's on a Sunday*. Another (e) swears, *saying, Sunday is a vile Day, I must confess*. And (f) a *Man* must have very little to do at *Church*, that can give an account of the *Sermon*. And (g) *To mind* either the *Prayers* or the *Sermon*, is to mind what one should not do. But (h) if he did not mind the *Ladies*, he deserved to be *excommunicated*. In another *Play*, (i) *Aimwell* tells his *Man*, that he must *pimp* for his *Master*; who answers, that he may do *execution* in a *Country Church*: and that both *Time* and *Place* may be equally ridicul'd, (k) the *Day* is said to be *Sunday*. Thus the *Publick Solemnities* of *Religion* are made a *Jest*, as if it was a ridiculous piece of *Ignorance* to pretend to the *Worship of GOD*. The *Playhouse* is represented as a *Church*, and the *Church*

(b) *Matth.* 21. 13. *Mark* 11. 17. *Ista.* 56. 7.

(c) *Love the Leveller, Epilogue in fine.*

(d) *Squire of Alsatia*, p. 50. l. 24.

(||) *The fine Lady's Ayres*, p. 20. l. 26.

(e) *The Relapse*, p. 18. l. 32.

(f) *Ibid.* l. 42.

(g) *Pag.* 19. l. 27.

(h) *Pag.* 18. l. penult..

(i) *The Beaux Stratagem*, p. 15. l. 26.

(k) *Ibid.* p. 13. l. 13.

rather as a *Stew*, whilst *Women* and *Men* are the only Deities to be there adored by each other. After a great deal of profane Discourse upon this Subject, the Man asks his Master, (l) *When were you at Church before, pray?* The Master answers, *Um! — I was there at the Coronation!* The Man asks, *And how can you expect a Blessing by going to Church now?* The Master answers, *Blessing! Nay, Frank, I ask but for a Wife.* And the Reply is, *Truly, the Man is not unreasonable in his Demands.* After this, their Landlord tells another Guest, that he (m) *fancied* he had two *Highway-Men* (meaning these two) *in the House* just now. Another answers, invoking the *Devil* according to the *Play-house* Language, *How d'ye smoke them?* The Landlord replies, *Why, the one is gone to Church.* And he is immediately answer'd, *That's suspicious, I must confess.* And yet this Man carries on his Intrigues at *Church*, he is the principal Person of Figure on which the Plot, Name and Humour of the *Play* depends, and marries the principal *Actress* of the *Play* according to his desire, (n) with *Ten thousand Pounds Fortune*; and (o) the *Estate* and Title of a *Lord* unexpectedly falls to him, as a greater Reward for the *Mischief* which he did to *GOD* and *Religion*. And his Man, who assisted him (p) as a *dear Brother in Iniquity*, doth also (q) meet with a *Wife* and *Two thousand Pounds*, as a Gratification for his carrying on the same Design.

To draw this matter nearer to the Life, a *Clergyman* is represented in the same *Play*, and treated with the utmost Scorn and Contempt, to make his *Person*, his *Character*, and his *Religion* despised. Upon his (r) first Entrance at the Inn, he is the Buffoon of the Company. After this, two Serving-men treat his *Character* in the vilest manner. (s) *Woy*, (saith one) *the Mother of all this Mischief is a Priest.* The other answers, *A Priest!* The first replies, *Aye, a damn'd Son of a Whore of Baby-*

(l) *Beaux Stratagem*, p. 16. l. 16.(p) *Pag. 4. l. 24.*(m) *Ibid.* p. 17. l. 30.(q) *Pag. 3. l. antepenult. p. 20.*(n) *Pag. 25. l. 3. p. 50. l. 17. l. 23. p. 25. l. 14. p. 69. l. 24. p. 68. l. 23, 30.*(r) *Pag. 28. l. 30.*(o) *Pag. 67. in fine.*(s) *Pag. 31. l. 9.*

lon; adding, that (t) he tells Lyes as if he had been a Traveller from his Cradle, and (u) that he had perverted a Maid-Servant: For (saith he) *I am afraid, he has made her a Whore and a Papist.* Upon his next entrance, he addressees the same Servant thus, (x) *Save you, Master Scrub.* To which he answers, *Sir, I won't be saved your way. I hate a Priest. I abhor the French, and I defy the Devil.* Sir, *I am a bold Briton, and will spill the last Drop of my Blood to keep out Popery and Slavery.* And he afterwards goes on in (y) Language of the same nature. At his next appearance, the Priest turns Pimp, and (z) endeavours to debauch the Maid of the House for this purpose. And (a) when she answers, *Is that nothing? It would be both a Sin and a Shame:* He replies, *Here is twenty Lewidores for your Shame, and I will give you an Absolution for your Sin.* After this (b) she is advised by him to bring the Parties together, and leave the Sins with themselves. To which she answers, *Well, Doctor, your Religion is so pure! Methinks I am so easy after an Absolution, and can sin afresh with so much security, that I am resolv'd to die a Martyr to it.* Then he (c) agrees to let in another Man instead of the first, and (d) effects it. After this he addressees himself to a Highwayman, and a Housebreaker, and (e) saith, *I will secure your Body and your Soul too. I will make you a good Catholick, and give you an Absolution.* Which Offer is thus replied to, (f) *Then you and your Absolution may go to the Devil.* And Scrub takes this occasion to say, (g) *That he left the Priest and the Highwayman disputing about Religion.* At another time he is (h) arrested as a Traytor against the Government, and on this occasion curses an Actor, that (i) the Devil might hang him, and (k) take him. And now, who would not take all this to be a Reflection upon a Popish Priest? But *Exitus acta probat.*

(s) Beaux Stratagem, p.31. l.9.

(t) Pag.31. Lin.17.

(u) Lin. 20.

(x) Pag. 44. l. antepenult.

(y) Pag. 45. l. 17.

(z) Lin.27.

(a) Lin. 35.

(b) Pag.46. l.16.

(c) Pag. 53. l.34.

(d) Pag.58. l.23.

(e) Pag.52. l.26.

(f) Pag. 62. l.31.

(g) Pag.63. l.34.

(h) Pag.52. l.20.

(i) Pag.53. l.9.

(k) Pag.53. l.15.

It must not pass off so. For, that the *Church of England* may bear her share of the Scandal, he afterwards enters upon the *Stage* (l) with a *Common-Prayer-Book*, (m) with the Consent of both Parties, to marry (n) a supposed Lord (o) of her Communion, to (p) a rich Fortune, the principal *Actress* of the Play, who was (q) acquainted with our *Liturgy*, (r) a Frequenter of our *Service*, and (s) who was seldom absent on a *Sunday* either Morning or Afternoon: and this is his last *Exit*.

But this is not the only Instance in which the *Clergy* of the *Church of England* meet with such a Treatment on the *Stage*. Of this they have been (t) formerly guilty, and still continue to go on in the same method. As the Ministers of the *Gospel* are the Ambassadors of GOD and *Christ*, so they meet with the same usage. Indeed, since GOD is *blasphemed* every day almost upon the *Stage*, as *Christ* is *undervalued*, and *Religion* is *undermined*, so as far as it relates only to their own Persons, they who are concerned in that sacred Function may the better bear it. (u) *It is enough for the Disciple, that he be as his Master, and the Servant as his Lord*; and therefore since they vilify the *Master of the House*, how much more will they do the same by those of his Household? If the Account which the *Stage* gives of the *Clergy* be true, they are the greatest Monsters in nature, the Bane of Mankind, the Contrivers of all sorts of Mischiefs, and there is no Wickedness but they have the greatest hand in it. We are told (x) by a *Stage Poet*, that *Priests of all Religions are the same*; and therefore what they speak of one, is easily applied to all the rest. Nay, it is usually spoken in such general terms as may be applied with-

(l) *Beaux Stratagem*, p.65. l.32.(m) *Pag.* 65. l.31, 26. p.66. l.8. p.67. l.25, 29.(n) *Pag.* 29. l.26.(o) *Pag.* 15. l.30, etc.(p) *Pag.* 25. l.30. p.50. l.17. p.68. l.23, 30.(q) *Pag.* 11. *Act* 2. l.4.(r) *Pag.* 11. *Act* 2. l.1. p.22. *Act* 3. l.16.(s) *Pag.* 36. l.2.(t) *Collier's Short View of the Stage*, p.97. chap. 3. per totum.(u) *Matth.* 10. 24, 25. *Luke* 6. 40.(x) *Dryden*, in his *Abraham and Achitophel*.

out any *Alteration*. They know that the Transition from one Religion to the other is natural, the Application is easy, and the Audience is but too well prepared. Thus formerly, (y) the Author of *Don Sebástian* aimed at the *Bishops* thro the sides of the *Mufti*, and only borrowed the Name of the *Turk*, that he might with Impunity make the *Christian* more ridiculous. *Dominick* in *The Spanish Friar*, is rail'd at, push'd off the *Stage* by the Rabble, and makes a dishonourable *Exit*; but this Correction is not given him as a *Papist*, but as a *Priest*.

In a late *Farce*, Father *Bernardo*, a Romish *Priest*, and a Confessor, is notoriously guilty of adulterous Designs, which are exposed upon the *Stage*; but then a due care is taken, that the latitude of Expression shall bring in all others guilty, as (z)

Well, for a thorough-pac'd Whoremaster, commend me to a Priest. And (a)

Devil, worse, if worse can be than Devil, thou very Priest.

In another *Play*, (b) *Fabian* enters in a *Friar's Habit*, with this Atheistical Cant and Reflection: *I am never the nearer being a Saint, for putting on the Habit of Piety. The Profession and the Practice of it are two things in the Schools, and wise Men distinguish them into several Interests.* Upon this he discovers three villanous Designs, which he had in his head. And in the Conclusion another *Actor* makes the Inference (c),

I love a Plot where the Clergy's concerned. They will be always sure of the Benefit without the Danger, &c.

From Romish let us proceed to Pagan Representations. In one *Comedy*, (d) the Author discovers some horrid *Impieties*, which he fathers upon the *Priests* of *Isis*, and would gladly excuse his Mismanagement with a *non putaram* in the *Preface*. However, his Expressions are in general terms, and the *High-Priest* himself is so kind as

(y) *Collier's Short View of the Stage*, p. 103.

(z) *A Wife well manag'd*, p. 17. l. 22.

(a) *Ibid.* p. 18. l. 13.

(b) *The Fatal Marriage*, p. 116. l. 25.

(c) *Ibid.* p. 117. l. 37.

(d) *Love the Leveller*, p. 20.

l. 14. p. 25. l. 3, 30. p. 27. l. 22.

p. 29. l. 11. p. 30. l. 21. p. 31. l. 2.

p. 37. l. 28. p. 38. l. 24. p. 49. l. 3.

p. 50. l. 21. p. 52. l. 3. p. 57.

l. 9.

to discover the Author's Design, by talking of (e) *Canon Bullets* and *Gunpowder*, the use whereof is well known in *England*, but was never heard of in *Egypt*, whilst the *Priests* of *Isis* were there. Nay, had the *High-Priest* kept the *Poet's* Counsel; yet the *Walls* betray him, and one of the *Scenes* being (f) a *Chocolate-House*, brings the *Plot* nearer home, and shews at least that there was a double Entendre.

Another *Poet* lays the Scene at *Byzantium* in *Greece*; but when the *Actors* speak of the *Priests*, their Words are unconfined to any Nation. I shall therefore transcribe some Expressions at large, that the Reader may make his own Reflections.

(g) *Thy dreaming Priesthood.*

(h) ——— None dare dispute
The sacred Slander, when the Priestly Power
Has preach'd and pray'd it into Orthodox:
Nay, should the Emperor himself oppose it,
They'll represent him as the Peoples Foe,
Make him Conspirator against himself,
And prove it is Religion to dethrone him.
'Tis an old pious Fraud, but still it takes;
Such Doctrine suits a Rabble. Answer, And a Priest.
Both are alike for Faction, fiery, rash,
Still prone to change, and ever in the wrong.
No Arts the Prince and People can divide,
Till you engage the Priesthood on your side.

And again, (i) ——— 'Twas but an Oath,
And Interest may unbind that feeble Tye:
That Cause the pious Priesthood have resolv'd.
And (k) Still our Teachers would our Reason blind,
And prove Almighty Justice rules Mankind:
But should we plead from this unequal Doom,
They would refer us to a World to come.
Unerring Guides they all pretend to be,
Yet know as little of the Way as we.

(e) Love the Leveller, p. 28.

(h) Ibid. p. 43. l. 22.

l. 24.

(i) Ibid. p. 49. l. 40.

(f) Ibid. p. 56.

(k) Ibid. p. 56. l. 22.

(g) The Faithful General, p. 26.

l. 14.

This is a two-edged Sword, and strikes not only at the *Clergy*, but also at the *Providence*, *Power*, and *Justice* of that *GOD*, whose Servants they are. And if he was not infinite in *Mercy*, he would make the Utterers of such Expressions *Examples* to others, and Objects of his *Justice*.

In a late *Play*, *Dr. Wolf*, a *Nonjuror*, is brought upon the *Stage*, and justly exposed for his Enormities. In the *Prologue* (l) we are told, that there is no Reflection upon Parties, and therefore every one might be easy. But the *Clergy* must feel the *Poet's Lash* in the *Epilogue*; who (m) asks this Question,

When Priests turn Traytors, where's the mighty matter?

And it is observable, that the words *Priests* and *Traytors* are printed in large Capitals, to make them more remarkable, and the Affinity more evident. Thus no Teacher of *Religion* can escape the Poets Lash, let him be either *Schismatick* or *Heretick*, *Protestant* or *Papist*, *Turk* or *Pagan*. Here we are taught, that they are all alike, all *Rogues* and *Villains*; and therefore what is said of one, the Reader may interpret of any as he pleaseth. *Teachers* of all Persuasions are exposed, and *Atheists* (n) are recorded, as the *brave Examples* for us to follow.

But there is another Mark, at which they shoot out their *Arrows*, even bitter Words; namely, the *Clergy* of the *Church of England*. These general Innuendoes are not thought sufficient to do them a Mischief; but as they make the most considerable Figure in the Nation, so they are the most censur'd and reflected on. They are introduced on the *Stage* to join the *Lovers* in Marriage, and this is well known to be an Office peculiar to them. Accordingly, they are (o) mentioned with ridiculous Names, and either (p) compared to, or (q) joined with

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| (l) The <i>Nonjuror</i> , <i>Prologue</i> ,
l. 1. | cou'd, p.166. l.8. The <i>Amo-
rous Miser</i> , p.56. in <i>fine</i> . The
<i>Lawyer's Fortune</i> , p.67. l.5. |
| (m) Ibid. <i>Epilogue</i> , l.11. | (p) <i>Love's Contrivance</i> , p.34.
l.23. The <i>Portsmouth Heirefs</i> ,
p.72. l.22. |
| (n) <i>Love at first Sight</i> , p. 9.
l. 3. | (q) The <i>Pretender's Fate</i> , p.2.
l. ult. |
| (o) An <i>Act at Oxford</i> , p. 36.
l. 22. A <i>Woman's Revenge</i> , p.
40. l. 23. She wou'd if she | |

Hangmen

Hangmen and Executioners. The Poets (r) greedily catch at all Opportunities which present to expose their Order, and neither (s) the *Bishops*, nor (t) the inferior *Clergy* can escape their continual Banter. The *Epithets* bestowed on them are always full of Contempt and Reproach, as (u) *some strong-back'd Pastor*, (x) *a jolly red-nos'd Parson*, (y) *a dreaming*, or (z) *a whining coward Priest*. If Hypocrisy is exposed, (a) a great part thereof falls to their share. When (b) an Actor saith of his Son, *I can't tell what to breed him to, that don't require much Strength of Body, nor Application of Mind*, then the making of him a *Parson* is the next thing talk'd of. The Affronts put upon them, (c) mentioned in the Margin, are too many to be transcribed, and such as need the Patience of the *Church of England* to bear with them. I shall only mention (d) one, by which we may observe the *Stage Favourites*, whilst the *Clergy* are thus abused.

Go on, in time you may arrive to say Grace at the Table of some overgrown *Atheist*, skrew your Face into a formal Mould, and study casuistical Divinity, to justify the Sins of your Patron by the Canon-Law, and be the Jest of the Family. You may sometimes have their publick Encouragement, but never once their private Approbation. The very *Chamber-Maids* will laugh at you in their turn. Women love a Fellow of Spirit, and Life, and Vigour. A dozen

(r) The Earl of Mar marr'd, p.15. l.22. p.17. l.9.

(s) The Comical Revenge, p. 51. l.21.

(t) Ibid. p. 49. l. 20. The Drummer, p.3. l.5. Woman is a Riddle, p.32. l.9. p.37. l.5. p.54. l.13.

(u) A Woman's Revenge, Epilogue, l.23.

(x) Love's Last Shift, p. 5. l. 17.

(y) The Cruel Gift, p. 59. l. 24.

(z) Royal Convert, p.51. l.23.

(a) Love's Last Shift, p. 5. l. 17.

(b) The Gotham Election, p. 40. l. penult.

(c) An Act at Oxford, p. 36. l. 2. p.40. l. 9. p.25. l. 29.

Hampstead-Heath, p. 45. l. 9. Squire Trelooby, Prologue, l.17.

Epilogue, l. 19. The Amorous Miser, p.54. l.6. p.56. l. ante-nult.

p.58. l.30. The Gamester, p.61. l.11. Portsmouth Heiress,

p.7. l. 3. p.41. l.21. The Mistake, p.50. l. 10. The Stage-

Coach, p.3. l. 6. The Royal Merchant, p.24. l.15.

(d) The Masquerade, first printed Anno 1717. p. 16. l.31.

Intrigues, two or three Bastards put out in the City, and the nice management of a Box and Dice, will prevail more in your behalf than your nonsensical musty Formalities.

The Clergy receiving their Education in the Universities, the Poets endeavour accordingly to vilify those Seminaries of Learning. *The Stage-Beaux* toss'd in a Blanket (e) shews a poor Revenge upon a College Servitor; but *An Act at Oxford* seems wholly design'd to expose every Member from the highest to the lowest. Above (f) twenty Instances may be produced from this very Comedy. 'Tis true, the Players cared not to act it under this Name, and affront so great a Body in whole-sale: the Poet therefore minces the matter in another Play called *Hampstead-Heath*, where a great part of these Insolences went off by *retale* with little Amendments. Here we are told, that (g) a *Servitor's Business* is to pimp for Gentlemen-Commoners. That they are (h) wretched Scoundrels, and sorry Dogs. That (i) the Tutors are crabbed Fellows, and only teach a parcel of crabbed Authors. Nay, that (k) the Doctors themselves have no Divinity. In another (l) Play the Members of the University are described as hunting after Women, even to a Proverb; and it is said of a Father, (m) that he put his Son early to the University, where he staid three Years to small purpose. In another, (n) a Father saith of his Son, They had almost spoil'd him at the College, they cram'd him so with your Logicks, and your Ethnicks, the Boy had been ruin'd. In another (o) an Actress gives her Opinion of the University Students, that they are commonly slovenly Fellows, without any Ingenuity, their Provision is very wretched, and their Conversation is no

(e) Pag.9. l. penult.

(f) Pag. 2. l. 18,25, penul.
p.3. l.6. p.4. l.4,13,27. p.6. l.
10,29. p.7. l.25, 30. p.8. l.12.
p.10. l.4. p.20. l.20. p.23. l.19.
p.27. l.30. p.33. l.31. p.35.
l.32. p.40. l. ult. p.45. l.29.
p.46. l.6. p.51. l.6. p.55. l.
11.

(g) Pag. 12. l.14.

(h) Pag. 31. l.12.

(i) Pag. 1. l.12.

(k) Pag.51. l.4.

(l) Woman is a Riddle, p. 6.
l. 22.

(m) Ibid. p.7. l.31.

(n) The Wife's Relief, p. 6.
l. 22.

(o) Female Wits, p.7. l.3.

better; but yet they are all proud, because they have been at Oxford. And accordingly Oxford is immediately censured as a Place fit only to improve Beggars, and spoil Gentlemen, to make them vain, and think that no body hath Wit but themselves. Another (p) saith of them, They are Putts, mere Putts. They are all Scholar Boys, and nothing else, as long as they live there: And yet they are as confident as if they knew every thing; when they understand no more beyond Magdalen-Bridge, than mere Indians. And another speaks (q) thus to an Actor:

Thou art a scholastick Pedant, and nothing will down with thee but Collegiate Formality: You must have every thing squar'd by Rules from your Classicks. The old Fool your Father must needs give you Learning, to make you a Blockhead. Your Precepts of Morality, and your Natural Philosophy, will never recommend you to the Sparks of this Age. A Scholar is not admitted into Conversation, unless sometimes at a Tavern, where they make him the Fool of the Company, and are merry at his expence. I wish your Logical, Ethick, and Metaphysical Works had all been burnt with their Authors, like a Company of old musty Cynical Coxcombs, as they are. And to shew that they have no more Respect for the greatest Member than for the meanest, (r) one of the Actors is pleased to tell the Audience, That he maintains at present a matter of fifty sleeping Doctors in both Universities, that do nothing but dream.

Had not the Universities been the Nurseries both for Religion and Learning, and of the utmost consequence to train up Persons for the Service of GOD in the Work of the Ministry; perhaps they had not been so reflected on. But this makes the Poets persist in affronting such Venerable Bodies, without any fear of their just Resentment.

I have tired the Reader with an Account, how the Poets expose the Time, and Place, and Persons set apart for the publick Exercise of Religion, and also the training up of others for this purpose. As for Religion itself,

(p) Squire of Alsatia, p. 2. l. 16.

l. 34.

(r) The Fair Example, p. 27.

(q) The Masquerade, p. 16. l. 25.

(s) an Actor declares, that it is the *common Topick* for the *Raillery* of our *Wits*, and that *Atheism* is their *distinguishing Mark*; and their *Plays* do shew it to be so indeed. Another saith, (t) that if a Man *hath but the Faith* of a *Lover* toward his *Mistress*, it is *no matter* for his *Religion* toward his *GOD*; or (u) it is *Religion* enough for a Man to tell his *Name*. Another confesses (x) that *Money* is the *only Deity*, except a *Woman*, which he *adores*. And another saith, that (y) the *Horses* shall learn *Religion* at his *House*; which perhaps they may soon do, and have as much as their *Teacher*.

I shall trouble the Reader but with one Instance more. In one *Play* Captain *Rainer* is the principal Man of *Figure* throughout the whole; the *Drama* saith, he is *free and well bred*, and in the end he marries *Le Bell*, the principal Woman and great *Fortune*, from whence the *Play* took its *Name*; and therefore what he saith, (z) is the more material, which I shall set down at large.

In the old *Remains* of *Truth*, *Improbability* and *Hypocrisy* are painted the darling *Principles* of the *Fortunate*. A *dissembled Virtue*, like a *dissembled Passion*, hath commonly the best effect. *Gravity* and an *affected Zeal* goes farther in the eye of the *World*, than *Sincerity* and *Plain-dealing*; and were I to wrong a *Man* in his *Estate*, or a *Woman* in her *Fortune*, it should be still under the hypocritical *Cant* of *Devotion*. To this it is answer'd, *A pretty Religion you profess, truly!* And he immediately replies; *Religion! Ay, there's another Topick now! Religion and Reformation! Prithee, what hath Religion to do with a Man of Figure? Conscience resides among poor Rogues, Men of Quality are above it.*

As for their *Piety* towards *GOD*, I shall only mention some Expressions in one *Play*, where (a) an Actor

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| (s) <i>Woman is a Riddle</i> , p. 5.
l. 14. | (y) <i>The Country-House</i> , p. 9.
l. 31. |
| (t) <i>Marplot</i> , p. 8. l. 1. | (z) <i>Portsmouth Heiress</i> , p. 5. |
| (u) <i>Female Advocates</i> , p. 17.
l. 6. | l. penult. |
| (x) <i>Woman is a Riddle</i> , p. 17.
l. 5. | (a) <i>The Wife's Relief</i> , p. 35.
l. 13. |

saith

faith of Gold, that it is a *King-creating, Beauty-buying, Virtue-giving Deity*; and makes (b) this Inference at the end of an *Act*:

*Wonder not then, fond Man doth Wealth adore;
What other Deity should he implore?*

In another place (c) a Person is recommended as *one of the best Women in the Town*: but the Answerer takes care to expose her for the same reason; *Pious enough! But what have we to do with Saints, on this side of the Grave?*

In (d) *Scripture* the *Preaching* of the Word of GOD is established as the ordinary Means of Salvation; and for this purpose (e) the *Apostles* received their Commission from *Christ* himself. Upon the *Stage* (f) it is frequently banter'd; and when a Man talks serious, he (g) is called a *Pulpit-Devil*, according to their *fine Language*.

To proceed: Our *Blessed Saviour* saith, (h) *If any Man will come after me, let him deny himself, and take up his Cross, and follow me*. But to express it in the Language of the *Stage*, (i) *That will be a devilish Self-denial*.

Our *Blessed Saviour* frequently commends *Fasting* and *Abstinence*, and (k) particularly tells us, that *unclean Spirits* are cast out by it. Upon the *Stage* (l) the starving of a Horse is express'd by his *learning Religion*; and these Precepts of *Christ* are represented as worse than the *Inquisition*. For to speak in their Language, (m) *The Inquisition only oppresses the Conscience, but this is against the Devil and all*. And thus if even *Christ* himself

(b) *Wife's Relief*, p. 27. l. 8.

(b) *Mat.* 16. 24. *Mark* 8.

(c) *Ibid.* p. 10. l. 21.

24. *Luke* 9. 23.

(d) *Rom.* 10. 14—17.

(i) *Humours of the Army*,

(e) *Mat.* 28. 18, 19, 20. p. 57. l. 22.

Mark 16. 15, 16. *Luke* 24. 47,

(k) *Mat.* 17. 14—22.

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(l) *The Country-House*, p. 9.

(f) *Love's last Shift*, p. 1. l. 1.

l. 31.

p. 8. l. antepenult. p. 23. l. 16.

(m) *Perplex'd Couple*, p. 11.

Man of Mode, p. 187. l. 3.

l. 14.

(g) *Jane Gray*, p. 51. l. 1.

speaks against the Interest of the Devil, the Stage will not endure it. And *Temperance* is also thus exposed by a pretended Priest, (n) *He that drinks but to satisfy Nature, is damn'd.*

In Scripture, Prayer is represented as a chief Act of Religious Worship, and due to GOD alone. On the Stage it is often paid to other Objects, as to *Pagan Idols*, nay to *Men and Women*, and also to the Devil himself, with the most humble Posture of Devotion. The Quotations are almost endless, and therefore I shall omit them. This Word is (o) often used on the Stage upon very unfit Occasions, and (p) sometimes ridicul'd. Sometimes by (q) Prayer they mean *Curfing*: sometimes (r) by giving ear to a Man's Prayer, is meant committing Adultery. An Actor also (s) speaks thus to his Father:

*The Shrine of all my Off'rings, Pray'rs and Thanks,
And God of my Obedience here on Earth;
O let me bend beneath your Feet for ever,
And kiss the sacred Ground your Steps have bless'd.*

And (t) another speaks thus to his Wife:

*At this fair Shrine my ev'ry Hour of Life
To come shall offer Pray'rs and Penitence,
To render Satisfaction for my Crime.*

In Scripture (u) we are thus exhorted: Offer unto GOD Thanksgiving, and pay thy Vows unto the Most High; and call upon me in the Day of Trouble. In the Play-House an Actress saith, (x) Offer thy Vows to me.

In Scripture (y) we are commanded to pray without

(n) Unfortunate Dutchess of Malfi, p. 49. l. 8.

(o) Abra-Mule, Epilogue l. 3. Jane Shore, p. 17. l. 14. Love the Leveller, Epilogue l. antepen.

(p) The Wonder, p. 14. l. 23.

(q) She wou'd if she cou'd, p. 100. l. 14.

(r) Roving Husband reclaim'd, p. 47. l. 14.

(s) Jane Gray, p. 17. l. 3.

(t) Love and Liberty, p. 50. l. 25.

(u) Psal. 50. 14, 15.

(x) The Basset-Table, p. 57. l. 34.

(y) 1 Theff. 5. 17.

ceasing.

ceasing. On the Stage (z) an Actor speaking of another's Consent, saith, *I'll ask it without ceasing.*

Our Blessed Saviour (a) commands us to watch and pray, that we may not enter into Temptation, and may escape when he enters into Judgment. Of this an Actor saith, (b) *I have lain in my Bed, watching and praying three whole Nights together, and cursing and swearing six more, and all to no purpose.*

And as GOD is the Object of our Prayers, so is he often said to be the Object of our Devotion. In Scripture (c) a devout Man, and one that feared GOD continually, is joined together, as being the same thing. On the Stage (d) we hear of paying even hourly Devotion to a (e) Woman. And sometimes (f) by paying Devotion is meant the committing of Adultery.

The whole Design of the Scriptures is (g) to bring Men to Repentance, and turn them from their Sins unto GOD. But this is (h) the perpetual Droll of the Stage, where it (x) always relates to Man, and (y) the Concern is for such things as are no Crimes at all. Thus one cries out, (z) *Forgive, forgive an humble Penitent*; and yet the Person address'd to, is only a Woman. Here

- (z) The Country Lasses, p. 45. l. 38. & 3. 19. & 5. 31. & 8. 22. & 11. 18. & 13. 24. & 17. 30. & 19. 4. & 20. 21. & 26. 20. Rom. 2. 4. 2 Cor. 7. 9, 10. 2 Tim. 2. 25. Heb. 6. 1, 6. & 12. 17. 2 Pet. 3. 9. Revel. 2. 5, 16, 21, 22. & 3. 1, 19.
- (a) Mat. 24. 42. & 25. 13. & 26. 41. Mark 13. 33, 34, 35, 37. & 14. 38. Luke 21. 36.
- (b) Wit at a pinch, p. 31. l. 22.
- (c) Acts 10. 2.
- (d) Comical Lovers, p. 29. l. 27.
- (e) Sir Courtly Nice, p. 13. l. 5. The Drummer, p. 40. l. 28.
- (f) She wou'd if she cou'd, p. 97. l. 33. p. 107. l. 11. p. 138. l. 16.
- (g) Ezek. 14. 6. & 18. 30. Mat. 3. 2, 8, 11. & 4. 17. & 9. 13. Mark 1. 4, 5, 15. & 2. 17. & 6. 12. Luke 3. 3, 8. & 13. 3, 5. & 15. 7. & 24. 47. Acts
- (h) Rinaldo, p. 53. l. 15. Faithful General, p. 68. l. 49.
- (x) Injur'd Love, a Comedy, p. 59. l. 30. Irene, p. 58. l. 29. British Enchanters, p. 29. l. 23. The different Widows, p. 23. l. 38. Roving Husband reclaim'd, p. 43. l. 4.
- (y) The Artful Husband, p. 67. l. 34.
- (z) Alarbas, p. 40. l. 12.

(i) by a *bitter Repentance* is meant being managed by a Wife. Sometimes (k) it signifies being willing to be married, or (l) sorry for being married, especially (m) because thereby an opportunity of *Whoring* is lost. And accordingly we are told, (ll) that he who marries in order to live honest, makes a bad bargain; since he *purchaseth a short Pleasure with a long Repentance, and Loss of Liberty*. Sometimes they decry this Duty in general, and (*) sometimes apply it to *Stage-Intrigues*. Thus (n) one saith, *How deliciously a Man lives here, without fear of the Stool of Repentance!* But most commonly they encourage one another in Sin, because they conclude they may repent at any time. I shall give several Instances at large, to shew that it is their frequent Practice.

(o) *I thank Heaven, that I have so much Grace left, that I can repent, when I have no more Opportunities of being wicked.*

(p) *Well, we must all sin, and all repent, and there's an end on't.*

(q) *I am the worst Man in the world at repenting, till the Sin be thoroughly done.*

(r) *I don't know whether I should repent of my Sins, before I am condemn'd to be hang'd, or after.*

(s) *A Villain, but a repenting Villain; Stuff, which Saints in all Ages have been made of.*

(t) *A Woman is commended, because she hath Sense enough to know, that she may be a Saint, when she cannot be a Sinner.*

(i) She wou'd if she cou'd, p. 101. l. 27.

(k) Perplex'd Couple, p. 56. l. 12.

(l) Marplot, Epilogue l. 26. Modish Husband, Epilogue l. antepenult.

(m) Gibraltar, p. 38. l. 7.

(ll) Ibid. p. 38. Sheet E. l. 7.

(*) Roving Husband reclaim'd, p. 43. l. 4.

(n) The Wonder, p. 28. l. 1.

(o) Love's last Shift, p. 77.

l. 11.

(p) Comical Lovers, p. 26.

l. 7.

(q) Ibid. p. 51. l. antepenult.

(r) Humours of the Army,

p. 60. l. 28.

(s) Provok'd Wife, p. 70.

l. 12.

(t) The Wife's Relief, p. 53.

l. 23.

(*) I'd give half my Estate, to have that Fellow's Throat cut; I'd fling that Sin into the Scale, and repent in gross.

[Let thy Goodness, and Forbearance, and Long-suffering, O LORD, lead them to Repentance, before it is too late.]

The Scriptures (u) require of us Sincerity in all our Duties. This is condemn'd (x) upon the Stage as (y) unsuccessful, and called (z) the passionate Nonsense of Sincerity. I shall add also some Quotations on this Subject.

(a) To repent of Follies past, and be sincerely honest, is the only way to procure Contempt.

(b) Sincere! O hideous! What a thing have you named? No, no, Sir! Well-bred People are never sincere. 'Tis modish to flatter, lye and deceive. I hate your out-of-fashion'd good Qualities. Sincerity is altogether of vulgar Extraction.

(c) Give me as much Pleasure, I say, as my Constitution requires; as much Wit and Sincerity, as will qualify me for Company; and just as much Morality, as will secure me from the Talons of the Law; and let Fortune take her Chance.

But beside the Ordinances of GOD, there are three things which are of the utmost use to us in a Religious Life; namely, Reason, Conscience, and Consideration.

As for our Reason, in this we differ from the Beasts of the Earth, and (d) in this we are made after the Image of GOD. This (e) upon the Stage is not only call'd a Bubble, but is reckon'd worse than Brutality.

(*) Ibid. p. 57. l. 16.

(z) Ibid. p. 9. l. 2, 5.

(u) Jos. 24. 14. 1 Cor. 5. 8.

(a) Love at first sight, p. 64.

2 Cor. 1. 12. & 2. 17. & 8. 8.

l. 25.

Ephes. 6. 24. Philip. 1. 10. Tit.

(b) Perplex'd Couple, p. 7. l. 7.

2. 7. 1 Pet. 2. 1, 2.

(c) Portsmouth Heirefs, p. 5.

(x) Portsmouth Heirefs, p. 5.

l. 13.

l. penult. &c.

(d) Gen. 1. 26, 27.

(y) The Masquerade, p. 1.

(e) Perplex'd Couple, p. 36.

l. 11.

l. 25.

(f) *Do you prefer your Nature to your Reason?* Answ. Yes. Reply. *Why?* Answ. *Because my Nature makes me merry, my Reason makes me mad.*

As for a good Conscience, it is what the Scriptures constantly recommend (g) to us, as the chief Cause of our Comfort and Hope. The Definitions of Conscience on the Stage are very different. One saith (h) that Conscience is a domestick Thief. And (i) another calls it, *The Childrens Bauble*. And the Inferences are as remarkable.

(k) *Prithee, Woman, what have we to do with Conscience?* It is time enough to talk of that, when we have got an Estate.

(l) *Conscience is the Childrens Bauble. Will Conscience keep a Coach and Six? Will Conscience buy a Title? Will Conscience maintain a grand Equipage? Will Conscience make a Courtier? O fie! fie! fie! Conscience is good for nothing at all: it is like a Ruff, out of the fashion.*

(m) *Conscience! Dost talk of Conscience, Friend? Where hast thou learnt that damn'd Fanatick Cant; fram'd to keep Fools and Blockheads still in awe, and make the Slaves of Chance the Slaves of Will?*

(n) *Qualms and Strugglings, which Fools call Conscience.*

(o) *I question not but your Religious Dotards, Who mortify, and feed on barren Virtue, Were they to know these Deeds, would call me Villain. But let them rail, and pride themselves in Conscience; Whilst I each Bliss within my Grasp surprize, I'll leave to them Reverfions in the Skies.*

(f) *Provok'd Wife*, p. 11. l. 26.

(g) *Acts* 23. 1. & 24. 16. *Rom.* 13. 5. 2 *Cor.* 1. 12. 1 *Tim.* 1. 5, 19. 2 *Tim.* 1. 3. *Heb.* 10. 22. & 13. 18. 1 *Pet.* 2. 19. & 3. 16.

(h) *Love for Love*, p. 43. l. 32.

(i) *The Artful Husband*, p. 29. l. antepenult.

(k) *A Woman's Revenge*, p. 25. l. 3.

(l) *The Artful Husband*, p. 29. l. 33.

(m) *Earl of Mar marr'd*, p. 3. l. 26.

(n) *Faithful Bride of Granada*, p. 20. l. 2.

(o) *Perfidious Brother*, p. 23. l. 5.

(p) Religion! Ay, there's another Topick now! Religion and Reformation! Two things that make a mighty Bustle in the World, without any considerable Progress; preach'd up every where, and follow'd no where. (We may thank the Stage for that!) Prithee, what has Religion to do with a Man of Figure? Conscience resides among poor Rogues; Men of Dignity are above it.

(q) Conscience, they say, has a Sting; but has not Love a greater? O Yes! Villains can suffer Shame, and live after it; but Lovers cannot brook Despair. (†) By your favour, Conscience, 'tis very necessary for my Quiet.

(r) The squeamish Fears of idle Conscience.

(s) No, my Conscience shan't starve me neither.

(t) And now, Conscience, I defy thee.

(u) I have been in a lamentable Fright, Sir, ever since your Conscience had the Impudence to intrude into your Company. Answ. Be at peace; it will come there no more: I have kick'd it down stairs.

It is observable, that these Expressions come from the Poets chief Favourite, who was rewarded with the utmost Success at last, by marrying according to his Desire, and obtaining thereby two thousand Pounds *per annum*. And the Morality of the Play, which may be learnt, is this:

That younger Brothers should be careful to run out their Fortunes as fast, and as ill as they can; then petition their elder Brothers for a Maintenance: and if this be refused, they may make no conscience of cheating such Brothers to the utmost, and this is the way to raise their Fortunes again. For, as he blasphemously applies it, (x) Providence takes care of Men of Merit.

The third Help to a Religious Life is (||) Consideration

(p) *Portsmouth Heiress*, p. 6.

l. 9.

(q) *Ibid.* p. 26. l. 3.

(†) *The Maid the Mistress*, p. 17. l. 25.

(r) *Pretender's Flight*, p. 25. l. antepenult.

(s) *The Relapse*, p. 12. l. 33.

(t) *Ibid.* p. 28. l. 34.

(u) *Ibid.* p. 28. l. 40.

(x) *The Relapse*, p. 12. l. 14.

(||) *Gen.* 24. 63. *Josh.* 1. 8. *Psal.* 1. 2. & 5. 1. & 19. 14. & 49. 3. & 63. 6. & 77. 12. & 104. 34. & 119. 15, 23, 48, 78, 97, 99, 148. & 143. 5. *1 Tim.* 4. 15.

or *Meditation*. This is often (y) pressed upon us in the Holy Scriptures, for this (z) very End and Purpose. It is confirm'd by (a) Examples, (b) the Character of a blessed Man, and (c) *David* tells us the Effect of this Duty upon his own Life. But the Language of the Stage is very particular on this occasion. A rambling Expression is (d) a *Contemplation*. By (e) *Meditation* is either meant a Contrivance for *Whoredom* and *Adultery*, or the actual Commission of it; or at least the plotting how to carry on a leud Design, or a base Intrigue: and the same may also be said of (*) *Contemplation*. But when these words are taken in a good Sense, the *Actors* express themselves thus:

(f) *The noble Savage takes Revenge at will;*

Nor from past Actions ever feels Remorse:

'Tis only Man that's plagu'd with Thought.

(g) *Every serious Thought is so much Time wasted.*

(h) *Hang Thinking.*

(i) *Banish Consideration: 'Tis as inconsistent with the Gentlemen of this Age, as Devotion.*

But neither *Reason*, nor *Conscience*, nor *Consideration*, is sufficient without the *Grace* of *GOD* to make them effectual. This was (k) promised by the *Prophets* as the

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- (y) *Dent.* 4. 39. & 8. 5. & *l.* 6. p. 27. *l.* 35. False Friend, 32. 5. 39. *Job* 37. 14. *Psal.* 50. p. 24. *l.* 1. Generous Husband, 22. & 119. 15, 23, 48, 78, 95, p. 23. *l.* 14. Lying Lover, p. 97, 99, 148. *Eccles.* 5. 1. *Isa.* 45. *l.* 8. (*) Fair Quaker of *Deal*, p. 1. 3. & 5. 12. & 41. 20, 22. (f) Fair Quaker of *Deal*, p. & 43. 18. *Hag.* 1. 5. *1Tim.* 4. 13. *l.* 24. The *Metamorphosis*, p. 17. *l.* 2. 15. 2 *Tim.* 3. 7. *Heb.* 3. 1. & 7. 4. & 10. 24. & 12. 3. (f) Faithful Bride of *Granada*, p. 20. *l.* 4. (z) 2 *Sam.* 12. 24. *Ezek.* 12. 3. & 18. 14, 28. (g) Humours of the Age, p. 3. & 18. 14, 28. (a) *Gen.* 24. 64. 26. *l.* 2. (b) *Psal.* 1. 2. (b) The Lying Lover, p. 39. (c) *Psal.* 119. 59. *l.* antepenult. (d) The *Metamorphosis*, p. 17. (i) Vice reclaim'd, p. 27. *l.* 35. (k) *Zech.* 12. 10. *1 Pet.* 1. *l.* 2. (e) Amorous Widow, p. 20. 10.

Privilege of the Gospel; and is (l) the Gift of GOD, which (m) came by *Jesus Christ*. This is (n) sufficient for us, (o) to turn us from Sin unto GOD. This is (p) the Ground of all our Hope. By this (q) we are justified, and (r) shall be saved. And to this Grace of GOD (s) all that we do or have is ascribed. By Grace in *Scripture* is meant the Favour of GOD; in the Play-House it signifies (t) the Favour of a Prince; and (u) applied to the Transactions there, when an *Actor* saith of himself, *I have abundance of Grace in me, that I find.*

But the worst is yet behind. In *Scripture* (æ) the Grace of GOD, which bringeth Salvation, teacheth us to deny Ungodliness and worldly Lusts, and to live soberly. In the Play-House it hath a contrary Turn. Here it is an accomplish'd Character, (*) for a Man (as they say) to swear with such a Grace, as would make another's Heart leap to hear him. And (†) when another refuseth to be a Whore for Money, it is imputed to want of Grace. Thus an *Actress* saith, (x) *I am call'd by the Name of her, who was an Example of Chastity.* But the Answer is, *I hope you have more Grace, than to let it go farther than your Name.* And (y) another saith, *The Day of Grace is expired:* the meaning whereof is, a Woman can have patience no longer with one, who will not make her a Whore.

In another Comedy (||) the utmost Perfection of Grace is lodg'd in an affected amorous old Widow. In (z) another, *Phadra* reads her Husband a Lesson of Obedience to her, gives him several Directions for this

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| (l) <i>Psal</i> 84. 11. | (æ) <i>Tit.</i> 2. 11, 12. |
| (m) <i>John</i> 1. 17. | (*) The Drummer, p. 26. |
| (n) 2 <i>Cor.</i> 12. 19. | l. 11. |
| (o) <i>Acts</i> 26. 18. | (†) A Woman's Revenge, p. |
| (p) 2 <i>Thess.</i> 2. 16. | 31. l. 23, ult. |
| (q) <i>Rom.</i> 2. 24. <i>Tit.</i> 3. 7. | (x) The Cares of Love, p. 10. |
| (r) <i>Rom.</i> 5. 21. <i>Ephes.</i> 2. 5, 8. | l. antepenult. |
| <i>Tit.</i> 2. 11. | (y) <i>Injur'd Love, a Comedy,</i> |
| (s) 1 <i>Cor.</i> 15. 10. | p. 16. l. 24. |
| (t) <i>Irene</i> , p. 58. l. 29. | () The Biter, p. 5. l. 23. |
| (u) The Comical Lovers, p. | (z) <i>Solon</i> , p. 26. l. 31. |
| 58. l. 17. | |

purpose,

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purpose, and then concludes thus; *Be sure remember what hath been said, and may Juno give you Grace to apply it aright.* Here *Preaching* is ridicul'd, the *Honour* due to GOD is given to a *Pagan Goddess*, and the *Notion of Grace* expos'd; so that there is a triple Discharge against *Religion* in a single Sentence.

It is impossible in modern Words to express a just *Repentment* of such dreadful *Profaneness*, and therefore I shall only add the Words of (z) the Apostle: *There are certain Men crept in unawares, who were before of old ordained to this Condemnation, ungodly Men, turning the Grace of our GOD into Lasciviousness, and denying the only LORD GOD, and our Lord Jesus Christ. But these speak evil of those things which they know not; but what they know naturally as brute Beasts, in those things they corrupt themselves.*

[From the Punishment, which such daring Impieties do deserve, Good LORD deliver us.]

(z) Jude, ver. 4, 10.



C H A P.



C H A P. X.

The Liturgy, and the Articles of the Christian Faith, burlesqued by the Stage.

AS the *Bible*, and the Grand Truths of Religion, cannot escape the Severity of our Stage-Poets Reflections; so it is the less wonder that they make bold with our *Liturgy*, and ridicule many Expressions in the Form appointed for our publick Devotions. But if the Fear of GOD cannot restrain the one, it cannot be expected that any Regard to Man, or the Penalty of (a) the Statute against depraving the *Common-Prayer*, can restrain the other.

To begin with *Baptism*. This is (b) a Sacrament instituted by Christ himself, whereby we are admitted into the visible Church, in the Name of the Father, and of the Son, and of the Holy Ghost; whereby our Sins are remitted, and we are made Members of Christ, the Children of GOD, and Inheritors of the Kingdom of Heaven. And if we were not worse than Heathens, we should always value that Ordinance which made us Christians. But yet an Actor speaks of it in a most vile manner; (c) *They led me to a neighbouring Horse-Pond, and there baptiz'd me.*

In *Baptism* our Church requires Godfathers and Godmothers, as Sureties for the Religious Education of the baptiz'd Child. These are supposed by some Divines to be (d) the faithful Witnesses mentioned in the Prophet *Isaiah*; but it is certain, that they were in the *Primitive Church*. This upon the Stage is apply'd to a

(a) 1 Eliz. chap. 2.

2. 12. 1 Pet. 3. 21.

(b) *Mat.* 28. 19. *Mark* 16. 16. *Acts* 2. 38. & 22. 16. *Rom.* 6. 3, 4. *Gal.* 3. 27. *Col.*

(c) The Perplex'd Couple, p. 41. l. 26.

(d) *Isa.* 8. 2.

leud Purpose; and on such an Occasion, one *Actor* tells another (e),

I have been a kind of Godfather to you yonder: I have promis'd and vow'd something in your Name, which I think you are bound to perform.

The first thing which the *Godfathers* promise in behalf of the Child, is, That he shall renounce the *Devil* and all his Works. This is so directly contrary to the *Play-House* Design and Interest, that they take care, if possible, to render it ineffectual. Thus (f) an *Actress* speaks of a Woman to another; *She is in a brave way of defying you, and all your Works*: and yet they were contracted at least in Marriage at the end of the *Play*. Another saith, (g) *Swearing and Lying are a sort of Godfathers in Love*. The Application of the Metaphor is, What they do is profane, and we must not give any credit to it.

In another *Play* (h) two *English Colonels* declare, that they renounce all Women, except one, as heartily as ever they renounc'd the *Devil*. But lest they should be supposed to have really renounced the *Devil*, they explain their Meaning in other places of the same *Play*; That (i) none but *Madmen* are in love with one particular Object, and that (k) *Marriage and Constancy* is a purchasing of long Repentance with the Expence of Liberty. This is the same in effect as if they had said, 'Tis true, in their *Baptismal Vow* they renounced the *Devil*, but it was never done heartily: At best it was a mad Trick, it might have cost them their Liberty, and they are sorry for it ever since. And (l) another saith, *I have no business to keep me from the Temptation of the World, the Flesh, and so forth: Therefore prithee, dear Infernal, take me into thy Service, and my Soul is thine, without any more ado.*

(e) The Old Batchelor, p. 49.

(h) Gibraltar, Sheet E. p. 36.

(f) Man of Mode, p. 212. l. 34.

(i) Ibid. p. 3. l. 3.

l. 33.

(g) Portsmouth Heirefs, p. 49.

(k) Ibid. Sheet E. p. 38. l. 7.

l. 13.

(l) Portsmouth Heirefs, p. 10.

l. 24.

The next thing which our *Godfathers* promise, is, That we shall believe all the *Articles* of the *Christian Faith*. The words of the Answer are, *All this I steadfastly believe*. Upon the Stage, (m) an *Actor* saith, *All this I firmly believe, and am resolved to die in this Faith*. And if we would know what great Truth this is which is thus assented to, it is, that the *Actresses* are all *Hypocrites*.

It was the Wisdom of our Reformers, to compose a *Catechism* to be learn'd by Children, in which the Nature of their *Baptismal Vow* should be taught them betimes, and they should learn their Obligation to a Religious Life from thence. Upon the Stage, (n) the word *Catechism* is applied to *Love-Intrigues*. And because our *Catechism* begins with this Question, *What is your Name?* therefore (o) when an *Actor* saith of another, *He has Religion enough to say his Catechism*, he means no more than telling his Name; as if that was sufficient, and Men should trouble their Heads no farther.

In our *Confession* and *Litany*, we acknowledge, that we are *miserable Sinners*: which Words; are (p) also made the Jest of the *Playhouse*.

Immediately after our *Confession* follows a most excellent *Absolution*, which, when rightly used, is a Privilege (q) given by *Christ* himself for the Good of the *Church*. But this is ridicul'd upon the Stage, to make the Ministry itself more contemptible.

Thus it is (r) said of an *Actor*, that his *Heaven*, at least his *Priest*, is his *Claret Glass*; for to that he confesses all his Sins, and from it receives *Absolution* and Comfort.

In another *Play*, a pretended *Priest* offers an *Absolution* both to a *Waiting-Maid*, and a *Highway-Man*, and a vile use is made of it on both Occasions. The one hardens herself in Sin thereby, and the other rejects it with Scorn and Contempt.

(m) *Woman is a Riddle*, p. 30. l. 22.

(p) *The Generous Husband*, p. 51. l. 6.

(n) *Love for Love*, p. 27. l. 37.

(q) *Matth.* 16. 19. *John* 20.

The Fair Example, p. 61. l. 26.

23.

The Wonder, p. 50. l. 2.

(r) *Sir Courtly Nice*, p. 12.

(o) *The Female Advocates*, p.

l. 37.

17. l. 6.

The Priest (s) solicits the Waiting-Maid to bring a Count into her Mistress's Closet, and leave them together. She scruples it, because it would be a Sin. He answers, (t) *I will give you an Absolution for the Sin* : and she consenting, saith, (u) *Well, Doctor, your Religion is so pure ! Methinks I'm so easy after an Absolution, and can sin afresh with so much Security, that I am resolved to die a Martyr to it.* And on this occasion both the Priesthood and the Liturgy is become the Droll of a Serving-Man : (x) *There has been the Doctor with a Temptation in one Hand, and an Absolution in the other, and Gipsy has sold herself to the Devil.*

As to the Highway-Man, he tells the Priest, *You come before your time ; I am not condemn'd yet.* But yet the other presently answers, without any farther Questions, (y) *I'll give you an Absolution.* To which the other some time after replies, *Then you and your Absolution may go to the Devil.*

The next Instance is our Litany, which they thus expose.

(z) *From all such Petticoat Devils, deliver us, I pray.*

(a) *By the Spirit in this Wand,
Which the Silver Moon commands.*

*By the powerful God of Night,
By the Love of Amphitrite.*

(b) *By all the Powers of Earth, and those of Hell ;
By the infernal King, the Fates and Furies.*

(c) *By those sad Sighs, by those poor streaming Eyes,
By that dear Love, which makes us now unhappy,
By the near Danger of that precious Life.*

(d) *By all the Pain that wings my tortur'd Soul,
By all the dear deceitful Hopes you gave me.*

(e) *By all my Zeal, by all my anxious Cares,*

(s) The Beaux Stratagem, p.
45. l. 34.

(t) Lin. antepenult.

(u) Ibid. p. 46. l. 19.

(x) Ibid. p. 48. l. 27.

(y) Ibid. p. 62. l. 28.

(z) Sawny the Scot, p. 3.
l. 28.

(a) Alarbas, p. 25. l. 26.

(b) Appius and Virginia, p. 9.
l. 18.

(c) Phædra and Hippolytus, p.
18. l. 8.

(d) Ibid. p. 32. l. 6.

(e) Ibid. p. 53. l. 19.

*By those unhappy Crimes I wrought to serve you,
By those old wither'd Limbs and hoary Hairs,
By all my Tears.*

I shall now proceed to the *Creed*, which we commonly call the *Apostles Creed*, or the *Articles of the Christian Faith*, which begins with these words, *I believe in GOD*. On the *Stage*, *GOD* is excluded as the Object of our *Faith*, and an *Actress* saith of her Lover, (f) *I only will believe in my Antonio*.

Another saith, (g) *I am a downright believing Puppy*. Another tells us, that (h) *Faith is the main Point of Religion*; but then by *Religion* he means only an *Intrigue*, as if all *Religion* consisted in that. Another (i) saith of a Man, *He is grown such an Atheist of late, he'll believe nothing*. But this is spoken only of a Trifle, and yet express'd as if every such thing is a *GOD*. Another saith, (k) *You believe me on my Journey to Hell*; and is thus answer'd, *You have a strong Faith, and that may contribute much toward your Salvation*: as if the *Faith* whereby we are saved was so insignificant. And (l) another saith, upon a very poor occasion, *All this I firmly believe, and am resolved to die in that Faith*. One saith of a Woman, (m) *Her Beauty will make thy Joys immortal*. The answer is, *I can't believe either in the Immortality of her Beauty, or your Passion*. But the Reply is, *Look on her then, and be converted*. Thus the Joys of *Heaven* are debased, the *Creed* profaned, a Woman is made a Goddess, and the Scripture-Expressions are applied to her at the same time. And another saith, (n) *Here's trying a Man's Faith indeed! What, Do you think I had the Faith of a Stock or of a Stone? As if Stupidity*

(f) The Conquest of Spain,
p. 52. l. 31.

(g) The Lady's Last Stake, p.
p. 28. l. 11.

(h) Marplot, p. 56. l. 26.

(i) The Provok'd Wife, p. 65.
l. penult.

(k) The Man of Mode, p. 186.

l. 9.

(l) Woman is a Riddle, p. 30.

l. 29.

(m) The Country Lasses, p.

41. l. 4.

(n) The Comical Lovers, p.

40. l. 1.

was so great an Excellency. Here (p) *Faith*; (q) *Unbelief*, and (r) *Believing* soars no higher than the *Stage*; and (s) *Infidelity* is of the same nature. An (t) *Infidel* or an (u) *Unbeliever* is also one, who values not the *Amours* or *Intrigues* which are carried on in that place. And thus they deal in general terms by the *Christian Faith*.

In the second Part of the *Creed* we have an Account of the *Death of Christ*: He was *crucified*. To turn this into Ridicule, an *Actor* saith upon the *Stage*, (a) *Then I'll be crucified*. The End for which he shed his Blood, was for the Salvation of Mankind; and therefore he can never be sufficiently loved, admired and adored by us. The *Actors* (b) speak thus of a Woman:

To Amarillis your Devotion pay. The Balsam that heal'd your Woes flow'd from her rich Veins. Each Drop is a Ransom for a Prince.

And now, how must it grieve us to observe, that in a *Christian Nation*, the *Son of GOD* is *crucified afresh*, and put to open *Shame*? Our total Destruction cannot make amends for these things, if *GOD* should enter into Judgment. The *Poets* know how to use other words, if they thought fit; but they rack their Invention to be as profane and blasphemous as possible, especially if they can but find a way to escape with Impunity.

(p) The Artful Husband, p. 10. l. 30. p. 28. l. 20. The Careless Husband, p. 58. l. 35. The Cid, p. 3. l. 10. Marplot, p. 56. l. 26. The Comical Lovers, p. 39. l. antepenult. p. 40. l. 1. The Provok'd Wife, p. 67. l. 1. The Sultaness, p. 28. l. 35.

(q) The Cruel Gift, p. 62. l. 26.

(r) The Artful Husband, p. 10. l. 32, 33. The Wife's Relief, p. 14. l. 30.

(s) The Perplex'd Couple, p. 57. l. 28. Portsmouth Heiress,

p. 52. l. 3. The Wife's Relief, p. 14. l. 30. The Wonder, p. 33. l. 5.

(t) The Artful Husband, p. 28. l. 18. The different Widows, p. 45. l. 3. The Double Gallant, p. 29. l. 1. Vice Reclaim'd, p. 21. l. ult. p. 55. l. 32.

(u) Injur'd Love, a Tragedy, p. 17. l. 17.

(a) The Provok'd Wife, p. 56. l. 23.

(b) The Fickle Shepherdess, p. 44. l. 26.

In the last Part of our *Creed* are contained the two grand Motives to a religious Life, namely, the *Resurrection* of the Body, and the *Life Everlasting*. As for the *Resurrection*, it may be proved from (c) several plain Texts of *Scripture*. However, our *Poets* would fain insinuate the contrary. The being in a *Dungeon* is called, (d) being buried in everlasting *Darkness*. *Death* is called (e) a sinking never to rise again; (f) lying for ever in the *Grave*, and not waking again to feel such racking *Tortures*; (g) a shrinking into the Arms of *Death*, and sleeping for ever; (h) a sleeping to *Eternity*; (i) sleeping so sound, that they never wake; (k) sleeping for ever in the *Grave*, and (l) being sunk for ever in endless *Night*. One saith, (m) *Death* seals up the *Eyes* for ever. And another saith of an *Actress*, supposed to be dead, (n) *We'll bury her deep enough, and she shall rise at the Devil's Arse of the Peak*.

As for the *Life Everlasting*, nothing can be more plain. It is the *Encouragement* proposed for all our *Duties*, the *End* of all our *Hopes*; and (o) *Christianity* itself, without it, would be the most wretched State. And it is so plainly (p) reveal'd, that it never admitted of any dispute. However, the *Poets* would fain teach us

(c) *Job* 19. 25, 26. *John* 5. 28, 29. and *John* 11. 25. *Acts* 17. 18, 31. *Acts* 23. 6. *Acts* 24. 15, 21. *Rom.* 8. 11. *1 Cor.* 15. per totum. *1 Thes.* 4. 16, 17.

(d) *The Faithful Bride of Granada*, p. 43. l. 24.

(e) *Abra-Mule*, p. 59. l. 12.

(f) *Faithful Bride of Granada*, p. 29. l. 12.

(g) *Perfidious Brother*, p. 29. l. 31.

(k) *Perplex'd Lovers*, p. 29. l. 28.

(i) *Recruiting Officer*, p. 59. l. 28.

(k) *The Royal Convert*, p. 68. l. 24.

(l) *Zelmane*, p. 36. l. 3.

(m) *Persian Princess*, p. 16. l. 20.

(n) *Sawney the Scot*, p. 67. l. 29.

(o) *1 Cor.* 15. 19.

(p) *Matth.* 19. 16, 29. *Mat.* 25. 46. *Mark* 10. 17, 30. *Luke* 10. 25. *Luke* 18. 18, 30. *Joh.* 3. 15, 16, 36. *Joh.* 4. 14. *Joh.* 5. 24, 39. *Joh.* 6. 27, 40, 47, 51, 54, 58, 68. *John* 10. 28. *John* 12. 25, 50. *John* 17. 2, 3. *Acts* 13. 46, 48. *Rom.* 2. 7. *Rom.* 5. 21. *Rom.* 6. 22, 23. *Gal.* 6. 8. *1 Thes.* 4. 17. *1 Tim.* 1. 16. *1 Tim.* 6. 12, 19. *Tit.* 1. 2. *Tit.* 3. 7. *1 John* 2. 17, 25. *1 John* 5. 11, 13. *Jude*, ver. 21.

the contrary. Sometimes they ridicule it ; and by (q) being *immortal*, they only mean being hang'd. Thus they say, (r) *He that is committed to Newgate, is in a fair way to Immortality.* Sometimes they doubt of it : Thus (s) one asks,

*Who can resolve me, what's beyond this Span ?
Perhaps I may return to my first Nothing.*

And sometimes they roundly deny it. Thus (t) we are told, that *Nature produces nothing that is immortal, but a Chancery-Suit.*

But the daily Method is to insinuate the contrary, by speaking of the things in this World, as if they were eternal, immortal, and everlasting. Thus they strain their Hyperboles into Profaneness, and so to draw insensibly the Minds of the Auditors from the other World, because the excellent things which are spoken of that, is applied to this. This is a sly and a subtle Poison ; and is the more dangerous, because it is the less observed. For this reason I shall be the larger in the References in the Margin.

Sometimes when they only mean at most for so long a space of time as the World lasts, they call it (u) *Eter-*

(q) The Lying Lover, p. 49. l. 19.

(r) The fine Lady's Airs, p. 16. l. 25.

(s) The Conquest of Spain. p. 66. l. 22.

(t) The Successful Pirate, p. 13. l. 15.

(u) Cinna's Conspiracy, p. 19. l. penult. Jane Gray, p. 65. l. 14. Ilene, p. 6. l. 23. p. 14. l. 14. Love the Leveller, p. 34. l. 20. Manlius Capitolinus, p. 57. l. 15. Marry or do worse, p. 2. l. 21. Oedipus, p. 10. l. 18. Rosamond,

p. 3. l. 3. Solon, p. 11. l. ante-penult. p. 12. l. 8. The Amorous Miser, p. 7. l. 7. British Enchanters, p. 38. l. 20. The Cares of Love, p. 5. l. 6. The Comical Revenge, p. 58. l. 12. The Conquest of Spain, p. 36. l. 33. p. 65. l. 35. The Faithful General, p. 29. l. penult. p. 58. l. 11. The Maid the Mistress, p. 4. l. 32. The Mistake, p. 22. l. 19. p. 47. l. penult and ult. The Royal Merchant, Epilogue, l. 26. Successful Pirate, p. 35. l. 19. Ulysses, p. 28. l. 3.

nal,

nal, (x) *Eternally*, (y) *Everlasting*, (z) *For Ever*, or, (a) *Immortal*.

Sometimes when they mean only, for so long a space of Time as a Person speaking or spoken to lives, they call it (b) *Endless*, (c) *Eternal*, ———

Eter-

(x) *The Tender Husband*, p. 30. l. 8.

(y) *Liberty Asserted*, p. 24. l. 5. *Love and Liberty*, p. 53. l. 24. *Manlius Capitolinus*, p. 48. l. 13. *Phadra and Hippolytus*, p. 23. l. 23. *The City Ramble*, p. 64. l. 19. *Conquest of Spain*, p. 28. l. 28. *The Faithful Bride of Granada*, p. 41. l. 19.

(z) *Love the Leveller*, p. 34. l. 20. *The Conquest of Spain, Epilogue*, l. 9. *The Cruel Gift*, p. 20. l. 18.

(a) *French Cato, Prologue*, l. 10. *Hamlet*, p. 88. l. antepenult. *Hydaspes*, p. 44. l. 16. *Injur'd Love, a Comedy*, p. 59. l. 41. *Irene*, p. 8. l. 28. *Love and Liberty*, p. 57. l. penult. *Phadra and Hippolytus*, p. 34. l. 26. *Solon*, p. 56. l. 33. *The Careless Husband*, p. 63. l. 6. *The Conquest of Spain*, p. 2. l. 30. *The Cruel Gift*, p. 10. l. ult. *The Distressed Mother*, p. 20. l. 8. *The Generous Husband*, p. 31. l. 8. *The Man of Mode*, p. 190. l. 33. p. 243. l. 1. *The Successful Pirate, Prologue*, l. 17. *The Sultaneſs*, p. 25. l. 11.

(b) *Phadra and Hippolytus*, p. 36. l. 6. *Conquest of Spain*, p. 14. l. 35. *The Cruel Gift*, p. 1. l. antepenult. *Portsmouth Heireſs*, p. 46. l. ult.

(c) *Cato*, p. 37. l. 25. *French Cato*, p. 8. l. 15. p. 15. l. 6. p.

31. l. 6. p. 44. l. 5. p. 47. l. 6. *Fortune in her Wits*, p. 19. l. ult. *Hamlet*, p. 12. l. penult. *Injur'd Love, a Comedy*, p. 57. l. 37. *Irene*, p. 26. l. 26. p. 38. l. 11. *Liberty asserted*, p. 4. l. 32. *Love and Liberty*, p. 13. l. 32. p. 48. l. 34. *Love at first sight*, p. 58. l. 17. p. 63. l. 29. *Marry or do worse*, p. 6. l. 21. p. 64. l. 14. *Phadra and Hippolytus*, p. 16. l. 4. p. 36. l. 6. *Pyrrhus and Demetrius*, p. 50. l. 12. *Rinaldo*, p. 27. l. 7. *Sir Courtly Nice*, p. 2. l. 6. p. 40. l. 22. twice. *Solon*, p. 64. l. 20. *The Amorous Widow*, p. 10. l. 17. *Love's last Shift*, p. 40. l. 28. p. 41. l. 37. p. 54. l. 10. *The Apparition*, p. 55. l. 32. *The Artful Husband*, p. 10. l. 17. *British Enchanters*, p. 16. l. 10. p. 35. l. 34. *The careless Husband*, p. 45. l. penult. p. 51. l. 23. *Cobler of Preston*, p. 5. l. 18. p. 21. l. 10. *The comical Lovers*, p. 10. l. 26. p. 27. l. 7. *The comical Revenge*, p. 58. l. 12. *The Confederacy*, p. 24. l. 5. *Conquest of Spain*, p. 7. l. 28. p. 31. l. 9. *The Contrivances*, p. 5. l. 19. *The different Widows*, p. 52. l. antepenult. p. 57. l. 26. *The distressed Mother*, p. 10. l. 9. *The double Gallant*, p. 17. l. 2. *Fair Quaker of Deal*, p. 1. l. 21. *The faithful Bride of Granada*, p. 13. l. 16. p. 40. l. 27. *The faithful General*, p. 27. l. penult. p. 34. l. 4. l. 51.

(d) *Eternally*, (e) *Ever*, (f) *Everlasting*, (g) *Everlastingly*, (h) *Everliving*, (i) *For Ever*, ————

For

l. 51. p. 45. l. 37. p. 62. l. ult. p. 63. l. 13. p. 70. l. 16. The False Friend, p. 22. l. 21. p. 58. l. ult. The Fatal Marriage, p. 124. l. 21. Fickle Shepherdess, p. 18. l. 5. p. 37. l. 13. Force of Friendship, p. 6. l. 22. p. 27. l. antepenult. The General cashier'd, p. 32. l. 8. Generous Husband, p. 14. l. 6. Humours of the Age, p. 45. l. 24. The Maid the Mistress, p. 2. l. 27. p. 40. l. 17. Man of Mode, p. 191. l. 28. Perplex'd Couple, p. 58. l. 23. Perplex'd Lovers, p. 42. l. 26. *Portsmouth* Heiress, p. 28. l. 10. The Pretender's Flight, p. 27. l. 20. Provok'd Wife, *Epilogue*, l. 25. The Relapse, p. 3. l. 2. p. 18. l. 8. Royal Convert, p. 74. l. 26. The School-Boy, p. 17. l. ult. p. 31. l. 5. The Sultaness, p. 20. l. 35. p. 28. l. 35. The Victim, p. 19. l. 16. p. 30. l. 21. The Wife's Relief, p. 68. l. 12. Ulysses, p. 19. l. 28. p. 59. l. 6.

(d) *Marplot*, *Prologue*, l. 10. Love at first Sight, p. 49. l. 28. p. 51. l. 8. p. 62. l. 33. Squire Trelooby, p. 54. l. 23. Artful Husband, p. 5. l. 21. Careless Husband, p. 38. l. 31. The comical Lovers, p. 9. l. 9. Country Lassies, p. 2. l. 25. p. 24. l. 18. Fair Quaker of *Deal*, p. 1. l. 21. Faithful Bride of *Granada*, p. 13. l. 16. p. 40. l. 27. The Gamester, p. 45. l. 16. p. 67. l. 1. Generous Husband, p. 6. l. 30. p. 27. l. 15. The Maid the Mistress, p. 5. l. 32. Man of Mode, p. 200.

l. 16. The Mistake, p. 42. l. 25. Perfidious Brother, p. 49. l. 5. Perplex'd Couple, p. 57. l. 27. The Roving Husband reclaim'd, p. 33. l. 13. Successful Pirate, p. 16. l. 8. The Wife's Relief, p. 11. l. 17. Wit at a Pinch, p. 14. l. 11. Woman is a Riddle, p. 28. l. 2. p. 53. l. 12.

(e) *Lucius*, p. 22. l. 6. *City Ramble*, p. 68. l. 5. *Conquest of Spain*, p. 16. l. 11. Faithful General, p. 28. l. 9. p. 69. l. 31. Fatal Marriage, p. 152. l. 37. Female Advocates, p. 11. l. 25. Female Wits, p. 36. l. 16. The General cashier'd, p. 39. l. 2. Man of Mode, p. 252. l. 25. Masquerade, p. 24. l. 39. The Victim, p. 23. l. 24. The Wonder, p. 59. l. 2. *Thomyris*, p. 41. l. 12. Ulysses, p. 60. l. 23. Faithful General, p. 72. l. 17.

(f) *Jane Shore*, p. 60. l. 19. *Irene*, p. 39. l. 36. Love's Last Shift, p. 49. l. 1. Love the Leveller, p. 39. l. 16. p. 65. l. 23. *Manlius Capitolinus*, p. 55. l. 6. *Rosamond*, p. 23. l. 15. The Apparition, p. 34. l. penult. Artful Husband, p. 1. l. 19. Basset-Table, p. 36. l. 19. p. 58. l. 31. Busy-Body, p. 63. l. 24. p. 66. l. 18. Careless Husband, p. 55. l. 22. The Contrivances, p. ult. l. 13. Cruel Gift, p. 17. l. ult. Different Widows, p. 44. l. 7. Faithful Bride of *Granada*, p. 12. l. 18. p. 43. l. 24. Faithful General, p. 5. l. 5. Fatal Marriage, p. 141. l. 28. Force of Friendship, p. 38. l. 11. The Gamester, p. 60. l. 4.

l. 4. The Man's bewitch'd, p. 28.
l. 25, 29. Successful Pirate, p. 16.
l. 7. The Wonder, p. 22. l. 11.
Zelmane, p. 28. l. 23. p. 49. l. 25.
p. 61. l. 12.

(g) The artful Husband, p. 42.
l. 1. Country Lasses, p. 40. l.
penult. The General cashier'd,
p. 42. l. 14. Northern Lads, p.
70. l. 45. Provok'd Wife, p.
29. l. 9.

(h) The Force of Friendship,
p. 4. l. 26.

(i) Abra-Mule, p. 7. l. 1. Jane
Gray, p. 54. l. 12. Love's Last
Shift, p. 46. l. 37. p. 53. l. 22. p.
70. l. 9, 31. Manlius Capitolinus,
p. 14. l. 10. Perolla and Izadora,
p. 56. l. ult. British Enchanters,
p. 42. l. 26. Careless Husband,
p. 33. l. 33. The Cid, p. 60. l. 14.
Comical Lovers, p. 59. l. 4. p.
71. l. 35. Comical Revenge,
p. 15. l. 22. p. 20. l. 28. The
Confederacy, p. 48. l. 10. Con-
quest of Spain, p. 4. l. 22. The
Contrivances, p. 16. l. antepenult.
p. 27. l. 12. Country-House, p.
6. l. 33. p. 27. l. 18. Country
Lasses, p. 17. l. 2. p. 48. l. 14.
Cruel Gift, p. 61. l. 31. p. 65. l.
16. Distressed Mother, p. 13. l.
25. p. 14. l. 3. p. 35. l. 11. p. 63.
l. 15. Double Gallant, p. 36. l.
ult. p. 37. l. 16. p. 54. l. 34. p. 63.
l. 36. Fair Quaker of Deal, p.
53. l. 7. Faithful Bride of Gra-
nada, p. 35. l. 14. p. 46. l. penult.
Faithful General, p. 8. l. 51. p. 25.
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58. l. 1. p. 62. l. penult. p. 65. l.
36. p. 67. l. 50. p. 68. l. 6. The
False Friend, p. 26. l. penult. Fa-
tal Marriage, p. 124. l. ult. p.
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23. l. 9. p. 28. l. 23. p. 37. l. 22.
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Fickle Shepherds, p. 39. l. 10.
Force of Friendship, p. 21. l. 13.
p. 24. l. 25, 26. p. 30. l. 13. The
Gamester, p. 24. l. 19, 27. p. 66.
l. 23. The General cashier'd, p.
45. l. 28. Gotham Election, p.
37. l. 27. Humours of the Age,
p. 57. l. penult. Humours of
the Army, p. 22. l. antepenult.
p. 33. l. 16. The Lady's Last
Stake, p. 44. l. 37. p. 63. l. 9.
The Lawyer's Fortune, p. 21. l. 16.
The Maid the Mistress, p. 2. l. 32.
p. 9. l. 32. p. 11. l. ult. The
Man's bewitch'd, p. 35. l. 4. p. 36.
l. 13. twice. p. 52. l. 24. twice.
p. 52. l. 28. p. 53. l. 34. p. 62. l.
30. Man of Mode, p. 248. l. 4.
Metamorphosis, p. 2. l. 25. p. 24.
l. 29. p. 54. l. 1. The Mistake, p.
2. l. 24. p. 32. l. 4. p. 36. l. 16.
p. 40. l. 30. Modern Prophets,
p. 66. l. 7. Northern Lads, p. 22.
l. 37. p. 29. l. 38. p. 57. l. 19. p.
65. l. 5. p. 71. l. 4. Perfidious
Brother, p. 22. l. 2. p. 23. l. 18.
p. 24. l. penult. p. 27. l. 20. p. 30.
l. 18. p. 39. l. 8. & antepenult. p.
46. l. 13, 20. p. 47. l. 1. p. 48. l.
21. Perplex'd Couple, p. 51. l.
17. Perplex'd Lovers, p. 32. l. 33.
p. 48. l. 11. Persian Princess, p.
52. l. 17. Platonick Lady, p. 57.
l. 12. p. 65. l. 2. The Quacks, p.
29. l. 18. Recruiting Officer, p.
22. l. 7. The Relapse, p. 3. l. 2.
Rival Fools, p. 30. l. 23. p. 39. l.
1. p. 44. l. 11. p. 57. l. 20, 25, 31.
p. 66. l. ult. Royal Convert, p.
31. l. 18. p. 67. l. 14, 26. The
Roving Husband reclaim'd, p. 45.
l. 26. The School-Boy, p. 30.
l. 29. Squire of Alsatia, p. 26.
l. 4. p. 61. l. 18. p. 63. l. 37. p. 67.
l. 30, 37. p. 72. l. penult. Suc-
cessful Pirate, p. 16. l. 20. p. 21.
l. 24. p. 25. l. 8. p. 32. l. 22.
p. 36.

(k) *For Ever and Ever*, (l) *Immortal*, (m) *Never ending*, (n) *To all Eternity*, (o) *To Eternity*, (p) *To the last Existence of my Soul's eternal Entity*, or (q) *It is founded on the Basis of Eternity*. Sometimes they droll (r) ironically upon the word *Eternal*. Here we are told of *Joys immortal* in a (s) *Kiss*, or even in (t) a *Duel*. To (u) *immortalize*, relates only to this World; and even (x) *to save from everlasting Torments*, looks no farther. A Man is (y) blasphemously called an *everlasting Goodness*. Nay, to bring the Notion as low as possible, we are told more than once, and even upon a leud Occasion, that (z) *each Moment is Eternity*.

It was a gross Error of *Mahomet*, to make the Joys of the other World consist in Sensual Pleasures: And for this, every Christian speaks of him with Abhorrence. But our *Stage-Poets* run lower than this, and represent the Sensual Pleasures of this Life as equal to Heaven itself, and even without any Regard to the Crimes forbidden in the 7th Commandment. For this

p. 86. l. penult. p. 48. l. 7. twice.
The Sultaneſs, p. 10. l. ult. p. 23.
l. 17. p. 43. l. 19. Tender Husband,
p. 37. l. 16. The Victim,
p. 27. l. 7. The Wife's Relief,
p. 6. l. 7. The Wonder, p. 24.
l. 8. p. 42. l. 22. p. 54. l. 13. p. 71.
l. 28. Theseus, p. 11. l. 19.
Thomyris, p. 46. l. 19. Venus
and Adonis, p. 22. l. 16. Ulyſſes,
Prologue, l. penult. p. 4. l. 16.
p. 48. l. 26. p. 51. l. 22. p. 57. l. 1.
p. 59. l. 15, 16, 19. Zelmane,
p. 17. l. 14. p. 19. l. 24. p. 40. l. 17.
p. 41. l. 31. p. 48. l. 10. p. 50. l.
28. p. 55. l. 1. p. 67. l. 5.

(k) *British Enchanters*, p. 27.
l. 3.

(l) *Ajax*, p. 42. l. 2. *Hamlet*,
p. 30. l. 14. *Beaux Stratagem*,
p. 60. l. penult. *British Enchan-*
ters, p. 22. l. 9. *Country Lasses*,
p. 17. l. 1. p. 41. l. 5. *Double*

Gallant, p. 68. l. 22. *Successful*
Pirate, p. 31. l. 24, 27, 33. p. 45.
l. 7.

(m) *Perfidious Brother*, p. 10.
l. 32. *Successful Pirate*, p. 33. l. 9.

(n) *The Man's bewitch'd*, p.
49. l. 33.

(o) *The Relapse*, p. 8. l. 41.

(p) *Careless Husband*, p. 35.
l. 36.

(q) *Wife of Bath* p. 32. l. 25.

(r) *The General cashier'd*, p.
36. l. 19.

(s) *Force of Friendship*, p. 29.
l. 13.

(t) *Ibid.* p. 39. l. 28.

(u) *Busy-Body*, p. 60. l. 29.

(x) *The Confederacy*, p. 63.
l. 21.

(y) *Fatal Marriage*, p. 153.
l. 2.

(z) *Old Batchelor*, p. 28. *Suc-*
cessful Pirate, p. 34. l. 13.

reason,

reason, they stile it in the general (a) *immortal* and (b) *endless Joys*, or (c) *an immortal Flame*. Thus two Lovers going to Execution exprefs themselves (d):

'Tis hard, 'tis wondrous hard, that we must die,
In sight of all the Happiness we wish,
The endless Joys which mutual Love would give.

Thus also (e) an Husband speaks to his Wife:

Thy wondrous Beauties kindle in my Soul
An everlasting Sense of fresh Delight:
My Heart surpriz'd each day with new Attractions,
Still sees itself beyond its utmost Wishes.

And (f) another Dialogue is as remarkable, where a Husband taking his Wife in his Arms, saith thus:

The utmost Blessing that my Thought can reach,
Is folded in my Arms, and rooted in my Heart.

Answer. There let it grow for ever.

Reply. Well said, Amanda, let it be for ever.

Would Heaven grant that——

Answer. 'Twere all the Heav'n I'd ask.

And thus (g) a Lover, in hopes of enjoying his Mistress, saith, *That he is a happy Man for ever*.

According to this Language, *Whoredom* is called (h) *immortal Pleasures*; and (i) the *Actors* are said to feed upon it for ever, and (k) to be undone for ever without it. And one speaking to a *Jilt* concerning a whoring Intrigue, saith, (l) *Thou wilt oblige me for ever*.

(a) *Phædra* and *Hippolytus*,
p. 22. l. 18.

(b) *Ibid.* p. 23. l. 4.

(c) *Manlius Capitolinus*, p. 11.
l. 28. *British Enchanters*, p. 14.

l. 4. p. 31. l. 10.

(d) *Faithful Bride of Granada*,
p. 41. l. 4.

(e) *Manlius Capitolinus*, p. 13.
l. 6.

(f) *The Relapse*, p. 2. l. 22.

(g) *Comical Lovers*, p. 15.
l. 22.

(h) *Rival Brothers*, p. 72. l. 1.

(i) *The Mistake*, p. 44. l. 23.

(k) *Love and Liberty*, p. 33.

l. ult.

(l) *Amorous Widow*, p. 43.

l. 20.

This (saith an Actor) is (m) a beauteous, an immortal Feast,

*Jove might transform himself once more to taste ;
Neglected leave his Heaven again, to prove
The more extatick Joy of mortal Love.*

And that we may see what Sense our *Poets* have of the Marriage-Vow, they thus describe *Adultery (n)* :

——— *Joys, Raptures, Extasies,
Which tho they but a Moments last,
Give us of Immortality a Taste.*

Others say of it, (o) That it is an eternal Round of Joy. It is (p) immortal Pleasures. It is (q) everlasting Joys. One saith, (r) *I'll love thee everlastingly ;* and another saith, (s) *I wish it were in my power eternally to oblige you :* and both mean no more than being guilty of this abominable Vice.

These are strange Descriptions of the Joys of another World, and the everlasting State of Happiness with GOD in the Kingdom of Heaven. A *Turk* would blush to hear them ; and every one, who pretends to Christianity, should abhor them. These Notions would have suited with the former State of *Sodom* and *Gomorrhah* ; and (t) *except the LORD of Hosts had left unto us a very small Remnant, we might have been like them.*

The Belief of these two *Articles* of our Faith, namely, the *Resurrection of the Body*, and the *Life everlasting*, had the greatest Influence upon the *Primitive Christians* in time of Persecution. This made them die with *Christ* rather than deny him, and continue faithful to Death, that so they might inherit the Crown of Life. Thus the noble Army of Martyrs praised GOD

(m) Love and Liberty, p. 32.
l. ult. p. 33. l. 1.

(n) Wife's Relief, p. 21. l. 21.

(o) Fair Example, p. 59. l. 16.

(p) Ibid. p. 59. l. 31.

(q) Amorous Widow, p. 61.
l. 18.

(r) Wife's Relief, p. 27. l. 27.

(s) She wou'd if she cou'd,
p. 109. l. 21.

(t) Isa. 1. 9.

on Earth, and now they praise him in Heaven. They then (u) knew the Promises, and now they know the Performance. This made their Memory so precious in all Ages, and their Examples recorded for our Imitation. But whilst the *Church* speaks most honourably of *Martyrdom*, the *Stage* uses the (x) Word for a different purpose, and in a temporal sense. It was always a Maxim grounded upon (y) *Scripture*, That not the Punishment, but the Cause makes a *Martyr*; and this Cause must be a Zeal for the Glory of GOD, and a Love of Religion. On the (z) *Stage* we are told of dying a *Martyr* for a Secret; and (a) *Virginity* itself is call'd a Load of *Martyrdom*. Instead of dying unto GOD, here Men are said to fall as *Martyrs* (b) to a Man, (c) to Pride, (d) to Falshood, or (e) to Good Manners, (f) to the Idol Honour, or (g) to a Woman's Folly; as if these were the Objects of their Devotion. But most commonly they are said to be *Martyrs* to (h) Love, or to (i) a Woman. Thus the most solemn Expressions of Religion are prostituted to *Courtship* and *Romance*. Thus a Mistress is made a GOD Almighty, and worship'd even to *Martyrdom* itself, as if there was no farther Prospect. Neither is it a single Instance at a time; but (k) even *Crouds of martyr'd Slaves* are said to be ready to die for one Woman. Instances worse than all

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- (u) *Mat.* 5. 10, 11, 12. & p. 69. l. 8.
 10. 22. & 10. 33. 2 *Tim.* 2.
 11, 12. 1 *Pet.* 4. 12, 13, 14. l. 4.
 & 4. 19. *Rev.* 2. 10.
 (x) *Love and Liberty*, p. 6. l. 5.
 l. 6. p. 20. l. 2. The Force of
Friendship, p. 39. l. 7. *Success-
 ful Pirate*, p. 61. l. 10.
 (y) 1 *Pet.* 4. 15, 16. l. 26.
 (z) *Injur'd Love, a Comedy*,
 p. 56. l. 1.
 (a) *The City-Ramble*, p. 40.
 l. 21.
 (b) *Marplot*, p. 6. l. 21. Force
 of *Friendship*, p. 36. l. 30.
 (c) *Pyrrhus and Demetrius*,
 p. 31. l. 30. *The Country Lasses*,
 (d) *The Country Lasses*, p. 58.
 (e) *Six Courtly Nice*, p. 43.
 (f) *The Faithful General*, p.
 49. l. 38.
 (g) *The Wife's Relief*, p. 15.
 (h) *Cruel Gift*, p. 56. l. 3.
 p. 60. l. 18. Force of *Friend-
 ship*, p. 32. l. 2. *Wife's Re-
 lief*, p. 43. l. 26.
 (i) *Artinoe*, p. 13. l. 17. *Suc-
 cessful Pirate*, p. 24. l. 13. p. 26.
 l. 7.
 (k) *The Gamester*, p. 19. l. 11.

this

this might be given; but one shall suffice, (l) where a marry'd Woman is solicited for a Debauch, and told by her Gallant, that he will die a Martyr, rather than disclaim his Passion. And thus we have Adultery dignified with the Title of Martyrdom; as if it was as honourable to perish in the Defence of Whoring, as for the Faith of Christianity. The Primitive Christians, when they spoke of those noble Champions, often call'd them the blessed Martyrs. Upon the Stage, (m) to be a Martyr signifies only to be unhappy. In Ecclesiastical History we have recorded the most terrible Torments which the Martyrs did cheerfully undergo: All this on the Stage is compared to the hearing of (n) a bad Play.

In (o) one Play an Actor asks this Question, *Who would die a Martyr to Sense, in a Country where the Religion is Folly?* And (p) at the end of the same Play, the fine Angelica saith thus of her Lover: *Men are generally Hypocrites and Infidels. They pretend to worship, but they have neither Zeal nor Faith. How few, like Valentine, would persevere even unto Martyrdom, and sacrifice their Interest to their Constancy!* Here we have the Religion of the Country expos'd as a Folly, and Worship, Zeal, Faith, and Sacrificing, refer'd only to the Person speaking, or at farthest to the Sex. And they are tax'd as Hypocrites and Infidels, who have different Notions. Thus we have not only Martyrdom ridiculed, but also the Language of the Scriptures profaned at the same time; and a Woman exposeth herself in the Temple of Satan to be worship'd as a GOD.

To name but one Instance more. In (q) another Play an Actor saith, *For your Comfort, Marriage, they say, is holy.* Bnt to this it is answer'd, *Ay, and so is Martyrdom, as they say; but both of them are good for just nothing, but to make an end of a Man's Life.*

And now, if these things are right, what must we think of the Great Articles of our Faith, the Resur-

(l) Love for Love, p. 42. l. 3.

(o) Love for Love, p. 4. l. 7.

(m) Comical Lovers, p. 28.

(p) Ibid. p. 78. l. 26.

l. 14.

(q) Love Triumphant, p. 72.

(n) The Maid the Mistress, l. 8.

Prologue the second, l. 34.

rection of the Body, and the Life Everlasting? But if it is otherwise, how can any People in a Christian Nation endure to hear their Religion thus daily exposed, not only without Resentment, but with Satisfaction?



C H A P. XI.

Virtue exposed by the Stage.

IN the last Chapter I gave an Account how the Poets degenerate from Christianity, by their exposing of Religion. I shall now discover how they sink even below Paganism, which will too evidently appear from their exposing of Virtue.

Tho the Heathens were led only by the Light of Nature, yet both the Greeks and Latins wrote very excellently upon moral Subjects. When GOD at first revealed his Will, he gave to the Israelites the ten Commandments, which is called the moral Law; and afterward other Exhortations, which were agreeable thereto. When our Saviour was upon the Earth, he charged us, saying, (a) *Think not that I am come to destroy the Law and the Prophets; I am not come to destroy, but to fulfil.* The Apostles treat on such Topicks as excellently as the Prophets; and therefore the Precepts of Morality are what Heathens, Jews, Turks, and Christians of all Persuasions are fully agreed in. But the Language of the Play-Houses being peculiar from all the World besides, may be seen in these following Particulars.

First, They represent Virtue as nothing but an Appearance only. He is virtuous in the Play-House Language, who hath a good Reputation; and he is vicious, who is so unfortunate as to expose himself to Censure. He who is as vicious as the worst, let him but keep it private, is in their opinion as virtuous as the best. In (b)

(a) Mat. 5. 17.

l. 24. Hampstead-Heath, p. 29.

(b) An Act at Oxford, p. 25. l. 3.

one Play, an Actor speaking of Adultery, saith, *We will be both virtuous, that is, we will be secret, and the World shall never know the contrary.* In another (c) there is much to the same purpose spoken upon the same Subject: *Will these conscientious Qualms be never reconciled to Love?* that is, to Adultery. Answer. *And if it should be known.* Reply. *'Twould prove a Sin: But if it should not, then you are innocent and virtuous.* Answer. *Then Virtue is nothing but a Name.* Reply. *What else?* *She is innocent, who is reputed to be such; and leud, whom every body believes to be so.* In a third there is also (d) this Expression: *What is a Crime to the Wicked, may not be so to the Godly.* If you guard well the Appearance, half the Duty of Religion is preserv'd, and you avoid the Scandal. Now the Crime, as to Men, is none, if not known; and in many reputed Crimes the Scandal is all the Offence: as particularly in a private Amour, where there is no Injury. If such Communications do not corrupt Good-Manners, and such Arguments do not directly tend to confound all Notions of Virtue and Vice, I know not what can. In one Play (e) a Woman saith to another, *I have conquer'd my Virtue.* And she is answer'd, *I would not dissuade you; be as wicked as you will, but be a little discreet too.* In another, (f) one of the same Sex saith, *I'll promise to keep a good Reputation, and that's the most fashionable Virtue.* Besides, we are told, that (g) the Pleasure of Virtue is not so much in the thing, as in the Reputation of having it: and (h) that there is nothing in that Religion, which debars a Man of his Pleasure. 'Tis well known, that the Heathens taught different Morals, and declared that Man's chief Happiness in this Life consisted in the Practice of Virtue. The Prophet *Isaiah* (i) pronounceth an heavy Woe against them, that do but call Evil Good, and Good Evil; that put Dark-

(c) Love at first sight, p. 39. l. 16.

(d) The Stage-Beaux toss'd in a Blanket, p. 57. l. 24.

(e) The Modish Husband, p. 31. l. 10.

(f) Tunbridge-Walks, p. 11. l. 21.

(g) Careless Husband, p. 34. l. antepenult.

(h) Portsmouth-Heirefs, p. 6. l. 21.

(i) *Isa.* 5. 20.

ness for Light, and Light for Darknes; that put Bitter for Sweet, and Sweet for Bitter. The Actors render themselves liable to this Woe: They ascribe the Name of *Virtue* to *Vice*. Winking at the Adultery of an Husband, is stiled (k) the most convenient piece of *Virtue* that ever a Wife was mistress of. In (l) another Play a notorious Whore is publicly convicted before a Mock-Justice of the Peace, who makes this Apology for the Fact; She hath committed a little Country Folly, as she privately confesseth. What's that! It may stand in rank with what they call *Virtue* here.

Besides, they condemn *Virtue*, as something laid aside for many Years. And the very Women, without any regard to Character, talk at this rate on the Stage.

(m) One saith, We should regard the Character of *Virtue*, the Men like us the better for't. But she is answer'd, Not at all: 'Tis so out of fashion, it passes rather for a Disguise than a Dress. And tho at some times they say, that *Virtue* is nothing but a Reputation; yet lest that should look like too great an Encomium, they tell us that (n) Reputation's a Jest. And then add, What have Men of Estates to do with Reputation? Let those value the World's Censure, who want its Assistance. A Gentleman ought to be free, careless, and good Company. And (*) another saith, Indeed that Jewel Reputation is but a fanciful Business. One shall not see a homely Creature in Town but wears it in her Mouth as monstrously as the Indians do Bobs in their Lips; and it becomes them both alike.

Besides, they are sometimes guilty of cursing even (o) *Virtue* and (p) *Morality*, and load both with Epithets full of Disgrace. Thus they say (q) dull *Morality*, (r) dull or (s) sullen *Moralist*, or (u) musty and (x) unpolish'd

(k) Careless Husband, p. 6. l. 33.

(l) Northern Lass, p. 46. l. antepenult.

(m) Modish Husband, p. 31. l. 23.

(n) Humours of the Age, p. l. 23. 3. l. 31.

(*) Careless Husband, p. 15. l. 1.

(o) Cato, p. 51. l. 15. Pro-

vok'd Wife, p. 26. l. 34.

(p) Provok'd Wife, p. 37. l. 9.

(q) Solon, p. 57. l. 26.

(r) Cruel Gift, p. 2. l. 20.

(s) Faithful General, p. 62.

(u) Portsmouth Heiress, p. 31. l. 5.

(x) Solon, p. ult. l. antepen.

Morals.

Morals. A good Man is call'd (y) a poor silly virtuous Wretch. According to their Language, it is (z) dear damn'd Virtue; (a) the lazy Virtue of some dreaming Hermit; (b) meager, (c) merciless, or (d) most inhuman Virtue; (e) Rigid or (f) Romantick Virtue; (g) Savage, (h) Severe and Scrupulous, (i) Spiteful and (k) Stubborn Virtue, or (l) Thoughtless Virtue, which a Man must be taught to repent of.

But bare Epithets are not sufficient to carry on the Design, and therefore the Poets and Actors speak their minds more plainly upon all occasions, and exclaim against Virtue itself. I hope, that there will be no danger in exposing the Poison, and therefore I shall add several Quotations, that the Reader may see how it is their constant Practice.

(m) How miserable were it to be virtuous, if such a Wretch as this could prosper?

(n) Virtue! Can you feed upon it?

(o) Some virtuous Devil.

(p) We virtuous Devils.

(q) I own myself a Libertine, a mortal Foe to that dull thing call'd Virtue, that mere Disease of sickly Nature. Pleasure's the End of Life; and while I am Mistress of myself and Fortune, I will enjoy it to the height.

(r) Virtue! with a Pox to't.

(y) *Phadra and Hippolytus*, p. 2. l. 34.

(z) *Marry or do worse*, p. 51. l. 16.

(a) *Cruel Gift*, p. 1. l. 2.

(b) *Manlius Capitolinus*, p. 47. l. 13.

(c) *Jane Gray*, p. 34. l. 16.

(d) *Ibid.* p. 33. l. 10.

(e) *Phadra and Hippolytus*, p. 18. l. 6.

(f) *Cruel Gift*, p. 1. l. 1.

(g) *French Cato*, p. 51. l. 2.

(h) *Rival Brothers*, p. 100. l. 7.

(i) *The Lady's last Stake*, p. 73. l. ult.

(k) *Perolla and Izadora*, p. 40. l. 14.

(l) *Conquest of Spain*, p. 56. l. 1.

(m) *A Woman's Revenge*, p. 39. l. 9.

(n) *Fortune in her Wits*, p. 50. l. 3.

(o) *Love at first sight*, p. 8.

(p) *Love's last Shift*, p. 28. l. 17.

(q) *Ibid.* p. 57. l. 14.

(r) *Love the Leveller*, p. 22. l. 6.

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(s) To lose Money, and long of this Virtue, (with an Oath) I wonder how this Virtue crept into my House: I am sure, I never gave it any encouragement.

(t) Take, take, ye Gods, your meager Virtue back,
Your slender Diet. 'Tis too thin to live on.

(u) What good hath your Virtue done you?

(x) Virtues in a Wife are good for nothing, but to make her proud, and put the World in mind of her Husband's Faults.

(y) He is of a ready Wit, pleasant Conversation, thoroughly skill'd in Men: In a word, he knows so much of Virtue, as makes him well accomplish'd for all manner of Vice.

(z) I protest, I had rather still be vicious than owe my Virtue to Necessity.

(a) I think, as the World goes, they may be proud of marrying their Daughter into a virtuous Family. To this it is answer'd with an Oath, Virtue is not the Case. And when it was replied, Where she may have a good Example before her Eyes, this Expression was farther exposed by drolling upon the Name of GOD.

(b) Teach him to repent his thoughtless Virtue.

(c) O Virtue! Virtue! what an Enemy art thou to a Woman's good Inclinations?

(d) How happy are we,
Who from Virtue are free,
That curbing Disease of the Mind;
Can indulge ev'ry Taste,
Love where we like best,
Not by dull Reputation confin'd!

(s) Love the Leveller, p. 22.

l. 12.

(t) Manlius Capitolinus, p. 47.

l. 13.

(u) The careless Husband, p.

6. l. 4.

(x) Ibid. p. 19. l. 9.

(y) The comical Revenge, p.

15. l. 2.

(z) Ibid. p. 16. l. 34.

(a) The Confederacy, p. 32.

l. 35.

(b) The Conquest of Spain,

p. 56. l. 2.

(c) Fatal Marriage, p. 145.

l. 18.

(d) The fine Lady's Airs, p.

47. l. 13.

(e) *I can hardly have so ill an opinion of her Understanding, as to think, that she'll build any thing upon Virtue in this Age.*

(f) *Virtue is an Impossibility, the most Rigid halt in the Performance. 'Tis Air, Whimsey, a Jest.*

(g) *He is fallen in Love with her purely for her Virtue. Answer, That's a sign of a distemper'd Appetite indeed. 'Tis like a Woman with Child, that longs for a thing out of season.*

(h) *Give me a Man, that has agreeable Faults, rather than offensive Virtues.*

(i) *He is a sad Dog; he is a sneaking young Puppy, that dares not get drunk, thinks Fornication a Sin, and never sleeps till he has said his Prayers.*

(k) *None of your musty Morals.*

(l) *She is mad with Whimseys of Virtue.*

(m) *Thou art even fond of Virtue for the sake of the Solitude. Answer, And thou art fond of Vice for the sake of the Scandal. Reply, Ay, ay, you may give it what Names you please: but the dear Felicity of Life is conceal'd under those hideous Titles, like a good Face under a bad Vizor. And as there is no Preferment to be had without Interest; so there is no Pleasure to be had without Scandal.*

(n) *Wit is the most impertinent thing that belongs to a Woman, except Virtue.*

(o) *What Notions of Virtue do we Women take up, upon the Credit of old foolish Philosophers? Virtue is its own Reward. Virtue's this, Virtue's that ——— Virtue's an Ass, and a Gallant's worth forty on't.*

(p) *Virtue! Virtue is no more like the thing that's call'd so, than 'tis like Vice itself. Virtue consists in Goodness, Honour, Gratitude, Sincerity, and Pity; and not in peevish, snarling, strait-lac'd Chastity. True Virtue,*

(e) *Humours of the Age, p. 8. l. 32.*

(f) *Ibid. p. 42. l. 5.*

(g) *Ibid. p. 55. l. penult.*

(h) *Lying Lover, p. 6. l. 21.*

(i) *The Masquerade, p. 9. l. 32.*

(k) *The Metamorphosis, p. 3. l. 12.*

(l) *Modish Husband, p. 12. l. 12.*

(m) *Portsmouth Heiress, p. 7. l. 6.*

(n) *Modish Husband, p. 28. l. 5.*

(o) *Provok'd Wife, p. 3. l. 15.*

(p) *Ibid. p. 32. l. 35.*

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whenever it moves, still carries an intrinsic worth about it, and is in every Place, and in each Sex of equal value. So is not Continnence, you see.

Among all the Plays which have been printed, there is one, which is said in the Title-Page to be writ by a Club of Ladies in vindication of virtuous Plays; and therefore the Character which they give of *Virtue*, must be the more remarkable, which is to be seen in their own Words.

(q) *Nothing's so hard, but may in time be won :
Virtue's a Race that's difficult to run.*

This is spoken for an encouragement in an adulterous Design; and a little before, (r) *There is such a Pother with her Virtue ! I fancy, she'll be cheap.*

(s) *Virtue!! was it that you would say?* Answer, No, Madam; sure you don't think me such a Brute.

(t) *The Virtue which you boast of so much, I own is a very fine thing, if one could have it insur'd : but it often happens, that Women grow weary of it, when no body cares to take it from them.*

To these I shall add some Expressions which are spoken by a (u) Gentleman of good Breeding, and who makes an honourable Exit by marrying the great Fortune in the Play. I must confess, his Sentences are remarkable. (x) *Give me as much Pleasure, I say, as my Constitution requires; as much Wit and Sincerity, as will qualify me for Company; and just as much Morality, as will secure me from the Talons of the Law; and let Fortune take her choice.* And (y) a little after, *Urge your Virtue to a Courtier, and he'll receive you as a young Lord doth a begging Relation. Urge your Virtue to a Lawyer, and you may plead your Cause yourself. Urge your Virtue to a Woman, and she'll inquire into your Estate. In short, Virtue is like a Man's Coat of Arms, of no value to any but himself; and he that depends to rise by that one Quality alone,*

(q) The Roving Husband re-claim'd, p. 13. l. 18.

(r) Ibid. l. 10.

(s) Ibid. p. 32. l. 22.

(t) Ibid. p. 52. l. 13.

(u) Portsmouth Heiress, Rainer in the Drama.

(x) Ibid. p. 5. l. 13.

(y) Ibid. l. 23.

may even be reduced to starve with his Mistress. To this it is answer'd, *Excellent Satire this! Prithce, where hast thou learnt it?* And he immediately replies, *From the old Remains of Truth, where Improbability and Hypocrisy are painted the darling Principles of the Fortunate.*

Thus the old Remains of Truth are strangely misrepresented by the Stage, to condemn all *Morality*, and encourage *Hypocrisy*. Accordingly in (z.) another Comedy, an antient Philosopher speaks in very different Language from his real Character, and concludes the Play with this Instruction to the Audience from his own Example:

Unpolish'd Morals I'll no longer prize.

And an antient King speaks (a) the same Language to his first Minister of State:

*Hence with thy hungry, dull, untimely Morals;
The fond, deluding Sophistry of Schools.*

There are two things which are generally the main Motives to the Practice of *Virtue*. First, That it is good and commendable in itself: and, Secondly, That it makes a Man be had in *Honour* and *Reputation* in the World. Now the Notion of *Goodness*, as well as *Grace*, upon the Stage, may be had at once from (b) an Uncle's Advice to his Nephew.

Be a good Boy; Game, whore, rake, get Bastards and Claps, and be very extravagant for one Year at least. I vow to GOD, I could weep to see how ungracious the young Rogue is!

And as for *Honour* and *Reputation*, they can afford it no better Epithets, than that it is (c) *cruel*, and (d) *sullen*; and at other times they speak more largely, in such Language as this.

(z) *Soion, p. ult. l. antepenult.*

(a) *Royal Convert, p. 23. l. 22.*

(b) *The Masquerade, p. 5. l. 22.*

(c) *Perfidious Brother, p. 10.*

l. penult.

(d) *Phadra and Hippolytus, p. 17. l. 34.*

(e) *These stubborn Principles of Faith and Honour, and I know not what, that have corrupted his Temper.*

(f) *Honour, what is it? but an empty Sound,
That leads you by false Hopes to waking Dreams;
A Phantom, that eludes your greedy Arms,
And feeds your Pride alone, to starve your Pleasure;
An Idol, a vain Rattle, a blab Echo.*

(g) *Honour! Why, what's that? There is no such thing now in Nature.*

(h) *Honour, I say, is good for nothing, but to spoil Conversation. And it is therefore cursed in the same place.*

(i) *Honour is a Foe, that labours in the Mind, and keeps the Soul in a perplex'd Disguise.*

(k) *Let those, who bind themselves to Honour's Rules,
Die, as they live, unthinking honest Fools;
Who covet vain Reports of Honesty,
Unenvy'd let them take the Fame for me,
Success in Fraud pays well for Infamy.*

(l) *I was afraid you had got that whimsical Notion of Honour in your Head, that makes Fools keep their Words to their own undoing.*

(m) *Honour is a meer Bubble, made use of by all the World, like a Masking Habit, to deceive one another.*

(n) *What are Reason and Honour? Bubbles.*

(o) *That Fantom of Honour, which Men in ev'ry Age have so contemn'd, they have thrown it amongst the Women to scrabble for.*

(||) *Honour is a publick Enemy.*

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| (e) Cato, p.7. l.10. | (l) Ibid. p.16. l.9. |
| (f) Love and Liberty, p.18. | (m) The Maid's the Mistress, |
| l. 29. | p.50. l.16. |
| (g) Love the Leveller, p. 22. | (n) Perplex'd Couple, p. 36. |
| l. penult. | l. 25. |
| (h) Marplot, p.7. l.5. | (o) Provok'd Wife, p. 32. l. |
| (i) Marry or do worse, p.64. | antepenult. |
| l. 12. | () Love for Love, p. 43. |
| (k) The Apparition, p. 13. | l. 32. |
| l. 20. | |

(p) *What is Honour? A noisy Nothing. A stalking Shade. When 'tis lost, no one finds it, and Heaven be praised, there is none look after it now; and when they have it, 'tis used like their Clothes, fond of it at first, till they find something they like better, and then it is gone with a Fadding.*

(q) *Honour is like a huge Giant of Ice, that melts before our warm Desires: 'Tis a Fantom to frighten Girls. It appear'd once to me in the form of a Wife, and I have hated it ever since.*

Indeed, we are told, (*) that it is impossible to find Honour in a Poet; but then it is pity that they should be suffered to corrupt others, and make them as bad as themselves.

The short of this matter is, the Stage resolves all Religion and Morality into two things, namely, Pleasure and Profit. As to Pleasure, the Quotations would be endless; and as to Profit, their Notion is, (r) *We must be getting every way, tho it be by evil Means.* Accordingly, they lay down this as a Maxim, (s) *The wise Man never thinks of right or wrong, so he gets the Money.* I shall only add two Quotations in this case, which are the Advice of a Father to his Son, and in one Play is this (t):

*But what hast thou to do with ill-tim'd Honesty?
Observe me well, and treasure in thy Soul
The experienc'd Wisdom of thy Father;
Let Interest be thy bright unerring Guide,
The secret darling Purpose of thy Heart.
Believe me, Boy, she reigns Supreme below;
Honour and endless Pleasure wait around her;
When she commands, smile on the Man thou hatest,
Careless him to inevitable Ruin.
From foolish Pity guard thy well taught Mind.
Think not of Friendship more than of a Word,
Which once gone forth is lost in idle Air.*

(p) The Roving Husband reclaim'd, p. 32. l. 22.

(q) The Wife's Relief, p. 2. l. 33.

(*) A Woman's Revenge, p. 3. l. 8.

(r) Wisdom 15. 12.

(s) The artful Husband, p. 29.

(t) The Cruel Gift, p. 1. l. 4.

In another *Play*, a Father gives his Son his own Example, which he calls (*u*) an *Original Receipt to make a Fortune by*. Which was *pimping* for others, *cheating* in all sorts of Games, and *defrauding* of Orphans, by being their Executors: and after a Page of such *Morality* as this, the Conclusion follows, *Do that, and thou wilt win my Heart for ever*.

But besides the general Discouragement which the *Stage* gives to *Virtue*, it may not be improper to mention some particular Instances, and shew how they represent those which relate to ourselves and our Neighbours.

As to the *Virtues* which relate to ourselves, the first which I shall name, is *Chastity*. This is a Duty (*x*) recommended in *Scripture*, both in (*y*) Body, Mind, Affections, (*z*) Words, and (*a*) Behaviour; and (*b*) that we should preserve it in our selves and others, insomuch that (*c*) such a *chaste Conversation* among *Christians* may by GOD's Blessing be a Method to convert the *Heathens*. This on the *Stage* hath a very different Turn. Sometimes it is represented as (*d*) an *Impossibility*, sometimes as (*e*) a bare *Fancy*, and sometimes as (*f*) *want of Grace*. The late (*g*) Expression concerning *Honour*, that it is a *noisy Nothing*, and a *stalking Shade*, which *no body minds*, was particularly meant of this *Virtue*; nay, they represent it as the *Sin of Ingratitude*. *Rather than be tax'd with such a Crime* (saith an Actor) *she'll be yours for nothing, at least for no Money*. Another tells us (*h*) that of all *Fatigues*, *there's none like following a virtuous Mistress*. Sometimes they call it (*i*) a *foolish kind of Virtue*, which the *Principles of the Ladies* would fain get

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| (<i>u</i>) Rival Fools, p. 2. l. 1, &c. | 34. l. antepenult. |
| (<i>x</i>) Tit. 2. 5. | (<i>f</i>) The Cares of Love, p. 10. |
| (<i>y</i>) 1 Thess. 4. 4, 5. Job 31. 1. | l. 34. |
| 1 Cor. 7. 34. | (<i>g</i>) The Roving Husband reclaim'd, p. 32. l. 22. |
| (<i>z</i>) Col. 4. 6. | (<i>h</i>) The Contrivances, p. 1. |
| (<i>a</i>) 1 Pet. 3. 2. | l. 4. |
| (<i>b</i>) 1 Cor. 7. 2, 35, 36. | (<i>i</i>) The fine Lady's Airs, p. |
| (<i>c</i>) 1 Pet. 3. 1. | 13. l. 16. |
| (<i>d</i>) As you find it, p. 33. l. 30. | |
| (<i>e</i>) The careless Husband, p. | |

rid of. One saith, (k) by way of ridicule, *Here's a Rout with a virtuous Jade, commend me to a pretty Whore.* And another, (l) *A Woman that is more chaste than I would have you, what is she good for? A sullen thing, that makes it her Business and Pride to war with the Flesh. She has cold Blood in her Veins perhaps, and if it be natural, 'tis a lazy Disease, and not a Virtue.* If a chaste Conversation might convert the Heathens; then the scandalous Language of the Stage is enough to confirm them in their Errors, and prejudice them the more.

And as Chastity is commended in Scripture when in single Persons; so Constancy in a married State meets with the same Character: (m) *The Bed undefiled is honourable among all Men*; and perhaps was never ill treated, except by the English Stage. The Poets call it (n) Dull Constancy, (o) the Scandal of Constancy, or (p) the passionate Nonsense of Constancy, or (q) a being restrained by idle Rules, which sullen Honour dictates. Their Descriptions also are remarkable. One saith, (r) *Constancy is an Argument of a narrow Soul. To be confin'd to one Embrace, is like trotting down every Saturday to the same Country House. Repetition renders the World dull and insipid; and when People are tired with one another, they ought to change by consent. Variety would make Life easy, and Love a greater Pleasure.* And another adds, (s) *Constancy is but a dull sleepy Quality at best. They will hardly admit it among the manly Virtues.* The Character which they give of it, is, that it is impracticable. Thus saith one, (t) *Constancy at my Years! 'Tis not a Virtue in season. You might as well expect the Fruit of Autumn ripens in the Spring.* Or else, that it is disreputable; so that (u) *None that have the least value for their Reputation,*

(k) Humours of the Age, p. 56. l. 12.

(l) The Roving Husband reclaim'd, p. 62. l. 9.

(m) Wisdom 3. 13. Wisdom 4. 1, 2. Heb. 13. 4.

(n) Injur'd Love, a Comedy, p. 2. l. 8.

(o) The careless Husband, p. 43. l. 26.

(p) The Masquerade, p. 1. l. 8.

(q) Royal Convert, p. 73. l. antepenult.

(r) Humours of the Age, p. 28. l. 24.

(s) Recruiting Officer, p. 100. l. 11.

(t) The Man of Mode, p. 202. l. 10.

(u) The modish Husband, p. 15. l. 19.

will pretend to so dull a *Virtue* as *Constancy*. And in the Conclusion of (x) one *Play*, being the *Moral* of the whole, we are advised to let loose the Reins, and suffer Men to live like Beasts. For,

*Constraint alone creates a roving Mind;
They prove most constant, that are least confin'd.*

To guard us from such *Vices* as these, GOD was pleas'd to implant another *Virtue*, even *Modesty*, in Man, especially in the Female Sex, which serves for Ornament and Defence, and is a Guard against all Temptations. St. Paul (y) recommends *modest Apparel*, with *Shamefacedness* and *Sobriety*, as their peculiar Ornament, and that which becometh Women professing *Godliness*. This upon the Stage is called (z) a sickly, sneaking *Virtue*, and (a) a mopeish thing, which by overclouding a Woman's Charms, makes them useless to herself, and unprofitable to those who live with her. And we are told, (b) for certain, that there is not upon Earth so impertinent a thing as a Woman's *Modesty*. One describes it thus, (c) *Modesty* is a starving *Virtue*, an old thredbare Fashion of the last Age, and would sit as oddly on a Lover now, as a picked Beard and Mustacho's. Another saith, (d) *Modesty* commended! Why so? when it is out of the Fashion. Why, we have scarce so much as the Name of it left. Indeed, there's here and there a Country Girl pretends to something like it; but then she is a Fool to be sure, and is laugh'd at by every body. Another saith, (ll) I warrant you for Blushing; we have left that foolish *Modesty* off long since; 'tis of no use to Men of our Vocation. And it is observable, that he and his Companions are crown'd with success at last. Another saith, (†) *Modesty*! Here's a Fellow now! Pristhee, what dath *Modesty* signify? Did it ever get a

(x) An Act at Oxford, p. ult.
l. penult.

(y) 1 Tim. 2. 9, 10.

(z) Solon, Epilogue, l. 36.

(a) Injur'd Love, a Comedy,
p. 11. l. 25.

(b) Provok'd Wife, p. 39. l. 1.
antepenult.

(c) Double Gallant, p. 33.
l. 11.

(d) The Masquerade, p. 9.

l. 38.

(ll) The Slip, p. 6. l. 28.

(†) Tunbridge-Walks, p. 8.

Courtier a Place ? But to pretend to Modesty at this Age ! why, the Women have laid it aside now, (we may thank the Players for that) and are resolv'd to be out of countenance with nothing. And therefore he () thanks Heaven, that Modesty is an Infamy, which his Family can't be branded with. And the Obscenity in every Play, and almost in every Character, shews, that this is their real opinion ; and this is the cause that there is so little Modesty in the World.*

Another *Virtue* which is misapplied, is *Fasting*. This is recommended to us (e) by the *Prophets* and (f) *Apostles*, and also by (g) *Christ* himself. It is also recommended to us by the (h) *Example of Christ*, and (i) his *Apostles*, and other holy Men and Women both (k) under the *Old* and (l) *New Testament*. And the reasons for which we are exhorted to it, are these ; because it is a Means to (m) turn away the Anger of GOD, to (n) cast out the Devil, and (o) free us from his Temptations. However, it doth not escape wholly without Censure upon the *Stage*, where (p) a Man almost drunk, when he can have no more Wine brought him, is represented as *fasting for the Sins of the day*.

Another *Virtue* is *Gravity*. This in *Scripture* is commended in (q) *Clergy* and *Laity*, in (r) *Old* and *Young*, in (s) *Parents* and *Children*, and in *Men* and (t) *Women*. But this is condemn'd in the *Play-house*, as (u) not

(*) *Tunbridge-Walks*, p. 8. *Psal.* 109. 24. *Jer.* 36. 9. *Dan.* 9. 3. L 18. *Jonah* 3. 5, 7. *Zech.* 8. 19.

(e) *Isa.* 58. 6. *Joel* 1. 14.

(f) *1 Cor.* 7. 5.

(g) *Matt.* 6. 16, 17, 18. *Matt.* 9. 14, 15. *Mark* 2. 18, 19. *Luke* 5. 33, 34, 35.

(h) *Matth.* 4. 2. *Luke* 4. 2.

(i) *Act.* 14. 23. *2 Cor.* 6. 5. *2 Cor.* 11. 27.

(k) *Judg.* 20. 26. *1 Sam.* 7. 6.

1 Sam. 31. 13. *2 Sam.* 1. 12.

2 Sam. 12. 16, 22. *1 Chron.* 10.

12. *2 Chron.* 20. 3. *Ezra* 8. 21,

23. *Neh.* 1. 1. *Neh.* 9. 1. *Esth.* 4.

3. *Psal.* 35. 13. *Psal.* 69. 10.

(l) *Luke* 2. 37. *Act.* 10. 30.

Act. 13. 3. *Act.* 27. 9.

(m) *Joel* 2. 12, 13, 14.

(n) *Matth.* 7. 21. *Mark* 9. 29.

(o) *1 Cor.* 7. 5.

(p) *Love at first sight*, p. 43. l. 5.

(q) *1 Tim.* 3. 4, 8. *Tit.* 2. 7.

(r) *Tit.* 2. 2.

(s) *1 Tim.* 3. 4.

(t) *1 Tim.* 3. 11.

(u) *The Royal Convert*, Prologue, l. 32.

fit to be seen, read or heard; and therefore it is no wonder that we have so little of it there.

Another *Virtue* is *Humility*. This is a Duty (x) frequently required in *Scripture*, and recommended to us by the Example of (y) the *Apostles*, but above all by the Example of (z) GOD, and (a) *Christ*. The (b) design of GOD's Corrections, is to work this Grace in our Hearts. It is the way (c) to obtain Mercy and a Blessing; and the want of it hath brought down (d) Judgments, sometimes on particular Persons, and sometimes on whole Nations. The Commendation which it meets with upon the *Stage*, is this; (e) *What in the name of common Sense have you to do with Humility? Will you never have enough of it?* If *Humility* is a Fault, the *Poets* and *Actors* are seldom guilty of it, and therefore I confess may more boldly expose it.

Another *Virtue* is *Patience*. This (f) *Bastard Patience*, as the *Poets* call it. To the Practice hereof we are (g) frequently exhorted in the *Holy Scriptures*. Here we are told (h) the happy effects of it both in this World, and also (i) in the World to come. And we

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| (x) <i>Micah</i> 6. 8. <i>Colos.</i> 3. 12. | 23, 24. <i>2 Chron.</i> 36. 12. <i>Fer.</i> 44. |
| <i>1 Pet.</i> 5. 5. | 10, 11. <i>Dan.</i> 5. 22. |
| (y) <i>Acts</i> 20. 9. | (e) <i>The Careless Husband</i> , p. |
| (z) <i>Psal.</i> 113. 6. | 28. l. 11. |
| (a) <i>Matth.</i> 11. 29. <i>John</i> 13. | (f) <i>The Cruel Gift</i> , p. 3. |
| 14, 15, 16. | l. 37. |
| (b) <i>Deut.</i> 8. 2, 3, 16. | (g) <i>Psal.</i> 37. 7. <i>Luke</i> 8. 15. |
| (c) <i>Levit.</i> 26. 41, 42. <i>1 Kings</i> | <i>Rom.</i> 12. 12. <i>Col.</i> 1. 11. <i>1 Theff.</i> |
| 21. 29. <i>2 Kings</i> 22. 19, 20. | 5. 14. <i>1 Tim.</i> 3. 3. <i>1 Tim.</i> 6. 11. |
| <i>2 Chron.</i> 7. 14. <i>2 Chron.</i> 12. 6, | <i>2 Tim.</i> 2. 24. <i>Tit.</i> 2. 2. <i>Heb.</i> 12. 1. |
| 7, 12. <i>2 Chron.</i> 32. 26. <i>2 Chron.</i> | <i>James</i> 1. 3, 4. <i>James</i> 5. 7, 8, |
| 33. 12, 13. <i>2 Chron.</i> 34. 27, 28. | 10, 11. <i>1 Pet.</i> 2. 20. <i>2 Pet.</i> 1. 6. |
| <i>Job</i> 22. 29. <i>Pf.</i> 9. 12. <i>Pf.</i> 10. 17. | <i>Rev.</i> 2. 2, 3, 19. <i>Rev.</i> 3. 10. |
| <i>Psal.</i> 34. 2. <i>Psal.</i> 69. 32. <i>Prov.</i> | (h) <i>Ecclef.</i> 7. 8. <i>Psal.</i> 40. 1. |
| 15. 33. <i>Prov.</i> 16. 9. <i>Prov.</i> 18. 12. | <i>Luke</i> 21. 19. <i>Rom.</i> 5. 3, 4. <i>Rom.</i> |
| <i>Prov.</i> 22. 4. <i>Prov.</i> 29. 23. <i>Isa.</i> 57. | 8. 25. <i>Rom.</i> 15. 4. <i>1 Theff.</i> 1. 3, 4. |
| 12. <i>Matth.</i> 5. 3. <i>Matth.</i> 18. 4. | <i>2 Theff.</i> 1. 4, 5. <i>Heb.</i> 6. 15. <i>Rev.</i> |
| <i>Matth.</i> 23. 12. <i>Luke</i> 6. 20. <i>Luke</i> | 13. 10. <i>Rev.</i> 14. 12. |
| 14. 11. <i>Luke</i> 18. 14. <i>James</i> 4. 6, | (i) <i>Rom.</i> 2. 7. <i>Heb.</i> 6. 12. <i>Heb.</i> |
| 10. <i>1 Pet.</i> 5. 5, 6. | 10. 36. |
| (d) <i>Exod.</i> 10. 3. <i>2 Chron.</i> 33. | |

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have not only (k) the Apostles, but also GOD himself for our Example, who is therefore called, (l) the GOD of Patience. An Actor (m) describes it thus, Tell me not of Patience. 'Tis the Beggar's Comfort, and what they apply to ease their Misfortunes. And another adds, (n) Nam'st thou Patience, my Soul disdains the Thought.

Another Virtue is a serious Preparation for Death, and for another World. To this we are (o) exhorted in Scripture as our only Wisdom, and the one thing necessary, which ought to be the proper Business of our whole Lives; so that if we do it aright, we are happy, or otherwise we are wretched for ever. And now, let us see how the Stage expresseth it self on this occasion.

(p) My Lady dying! I am not yet prepared to bear her Company. I'll e'en shift for one. I would not willingly leave this wicked World, before I have tasted a little more on't.

(q) Don't kill me now. I am not ready. I am not prepared. I might be undone by it. Words too true to be made the Jest of the Play-house.

(r) Indeed, Sir, (saith one) I am not sufficiently prepared for the next World. To this it is answer'd, That's nothing, Madam, you and I shall go Hand in Hand, as we usually say. I'll teach you how to live there.

I shall now conclude this Chapter with their Notions of such Virtues as relate to our Neighbours. And of these I shall only mention three, namely, Truth and Honesty to all, and Obedience to Parents. As to the first of these, we are exhorted in Scripture (s) to speak every Man Truth with his Neighbour: and in this we resemble GOD the Father, who is called (t) the GOD of Truth; and GOD the Holy Ghost, who is called (u) the Spirit of

(k) 2 Cor. 6. 4. 2 Cor. 12. 12. Luke 12. 35, 36, 37, 38, 39, 40.
 2 Tim. 3. 10. (p) Female Wits, p. 61. l. 12.
 (l) Rom. 15. 5. (q) The Mistake, p. 28. l. 25.
 (m) The Artful Husband, p. 13. l. 1. (r) Love at first sight, p. 49. l. 11.
 (n) The Faithful General, p. 1. l. 2. (s) Ephes. 4. 15, 25.
 (o) Deut. 32. 29. Matth. 24. (t) Deut. 32. 4.
 42, 43, 44. Mark 13. 35, 36, 37. (u) John 14. 17. Joh. 15. 26.
 Joh. 16. 13. 1 John 4. 6.
 Truth.

Trick. Of this, one Quotation shall suffice; (x) *Fie, Fie,* (saith an Actor) *the keeping of one's Word is a thing below the Honour of a Gentleman.*

As for *Honesty* in *Scripture*, it is a just, upright, and sincere dealing between Man and Man. Our Blessed Saviour commends it, as (y) the substance of all the Law and the Prophets. The Apostles frequently (z) press it in their Epistles. It was a Duty which they (a) practised, and (b) a Qualification for the Office of a Deacon, and also (c) a Means to profit by the Word of GOD. What the Stage means by the *Honesty* which is there commended, may be known by this Example. In a (d) late Comedy, (e) more lately reprinted, *Freeman and Courtall* have the Character of two honest Gentlemen of the Town. They are mentioned as such in the Drama, and crown'd with Success according to their Desires at the end of the Play. Now they begin the Play by entering together (f) upon the Stage, and immediately fall into discourse together (g) concerning their whoring Intrigues with their old Acquaintance: they (h) complain, that there is little hopes of new, and (i) call it a wicked Town for that reason. They (k) follow two Women, whom they never saw before; they (l) talk wantonly, and intrigue with them, and are ready upon receiving a strange Letter, to intrigue with others. And they have also (m) very leud and dishonest Designs with a married Woman; to prevent the discovery whereof, (n) one goes into a Closet, and (o) the other goes under a Table.

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| (x) She wou'd if she cou'd, printed Anno 1710.
p.113. l.7. | (e) Reprinted Anno 1715. |
| (y) Mat. 7. 12. | (f) P.1. alias 89. l.1. |
| (z) Rom.12.17. Rom. 13.13. | (g) P.1. alias 89. l.14. |
| 2 Cor. 8. 21. 2 Cor.13.7. Phil. | (h) P.1. alias 89. l.15. |
| 4. 8. 1 Thess. 4. 12. 1 Tim.2.2. | (i) P.1. alias 89. l.16. |
| 1 Pet. 2. 12. | (k) P.103. l.6. |
| (a) Heb. 13. 18. | (l) P.104. l.9. |
| (b) Acts 6. 3. | (m) P.153. l.29. p.155. l.13. |
| (c) Luke 8. 15. | (n) P.155. l.10. |
| (d) She wou'd if she cou'd, | (o) P.156. l.31. |

As to their separate Characters, Freeman is (p) notoriously guilty of Swearing; he (q) banters upon hardness of Heart. He tells the Audience (r) how odious a thing it is to be thought to love a Wife in good Company; and saith, (s) that he would break the whole Ten Commandments, rather than disappoint a Woman of breaking one.

On the other hand, Courtall not only (t) swears most notoriously, but he also (u) invokes the Devil. He banters on the word (x) Infidel, and (y) upon the Lord's Prayer, nay (z) upon GOD, upon GOD's Mercy, and upon himself as a poor Sinner, in one Breath. When he was apprehensive of being discovered, he saith, (a) Now out comes all my Roguery, meaning his swearing and forswearing. He ridicules an honest conjugal Affection (b) with words so obscene, that they must be omitted, and (c) calls Constancy a forgetting all Shame. He (d) commends the Hopes of Variety, and tells the Audience, that a single Intrigue in Love is as dull as a single Plot in a Play; and (e) farther adds, that the keeping a Man's Word is a dishonourable thing. A (f) Waiting-Woman gives him notice of her Mistress's base Intentions, which he receives very kindly. He (g) tells of his leud Courses, and (h) calls a being common to all, a Christian Liberty: and that the Audience may have the Notion of Honesty from a Person of his Character, he adds, (i) that wheedling with a Man, whilst a leud Design is carried on with his Wife, is both necessary and honest. And lest Prose alone might

(p) P. 129. l. 4. p. 144. l. 28.
p. 145. l. 5, 21. p. 146. l. 8. p. 151.
l. 6. p. 168. l. 15.

(q) P. 96. l. 20.

(r) P. 134. l. 29.

(s) P. 144. l. 19.

(t) P. 114. l. 4, 15. p. 117. l. 16.

p. 121. l. 18, 26. p. 135. l. 4. p.

144. l. 26. p. 146. l. 31. p. 148.

l. 29. p. 164. l. 38. p. 167.

l. 1.

(u) P. 148. l. 4.

(x) P. 95. l. 30.

(y) P. 102. l. 7.

(z) P. 116. l. 13.

(a) P. 121. l. 18.

(b) P. 132. l. 1.

(c) P. 105. l. 26.

(d) P. 117. l. 28.

(e) P. 113. l. 7.

(f) P. 90. l. 31.

(g) P. 92. l. 13.

(h) P. 93. l. 19.

(i) P. 95. l. 12.

not be sufficient to give a due notion of Honesty, a (k) Song explains it in these words:

*A Catch and a Glass,
A Fiddle and a Lass,
What more would an honest Man have ?*

Thus we see, according to the *Play-House Language*, an honest Gentleman is a swearing, drunken, smutty, whoring, atheistical Rattle. And when it is applauded on the Stage, it is taken in this sense. Such Persons make honourable Exits, and are rewarded with the most agreeable Women, and the richest Fortunes. But when Honesty is taken in the *Scripture* and the common Sense, it meets with a different Treatment. In such Cases they load it with *Epithets* full of Contempt and Reproach. Thus they call it (l) blunt, (m) dull, (n) ill-tim'd, or (o) stubborn, or (p) the squeamish Fits of Honesty. An honest Man is call'd (q) an unwary honest Fool. Thus an Actor saith, (r) *They'd make us honest, that is, they'd make us Fools.* I am the longer on this Subject, because there is less Danger in the Poison; and the Reader may thereby guess, how much more might have been said upon the rest. However, I shall only add some Quotations concerning Honesty and Villany.

As for Honesty, they speak of it thus:

(s) *Be honest! ha, ha, ha! I thank you, Sir, I love no such starving Virtue.*

(t) *Let those, who bind themselves to Honour's Rules,
Die, as they live, unthinking honest Fools:
Who covet vain Reports of Honesty,*

(k) She wou'd if she cou'd,
printed 1715. p. 165. l. 16.

(l) Solon, p. 49. l. 4.

(m) Irene, p. 29. l. 26.

(n) Cruel Gift, p. 1. l. 4.

(o) Faithful General, p. 42. l. 39.

(p) Marry or do worse, p. 21. l. 19.

(q) Faithful Bride of Granada, p. 18. l. 28.

(r) Stage-Beaux toss'd in a Blanket, Prologue, p. 2. l. 15.

(s) A Woman's Revenge, p. 7. l. 18.

(t) The Apparition. p. 13.

l. 20.

Unenvy'd let them take the Fame for me :

Success in Fraud pays well for Infamy.

(u) *I wonder how Men can be such Fools to be honest;
when Roguery thrives so well : Look where you will, 'tis that
sways the World ;*

And prosp'rous Villany abounds with Store,

Whilst honest Men are shunn'd, despis'd, and poor.

These two are not only in Verse, but at the End of *Acts*, when the Person speaks alone, and then goes out, that the Audience may have time to make a due Improvement.

(x) *This Virtue (Freedom) is enough to make me bear
with all the Inconveniences of honest Company.*

(y) *Reform, and live honest. Answer. That's the way
to be starv'd.*

(z) *A Father's Advice to his Son :*

But what hast thou to do with ill-tim'd Honesty ?

Observe me well, and treasure in thy Soul

The experienc'd Wisdom of thy Father :

Let Interest be thy bright unerring Guide,

The secret darling Purpose of thy Heart.

Believe me, Boy, she reigns supreme below ;

Honours and endless Pleasures wait around her :

When she commands, smile on the Man thou hatest,

Carests him to inevitable Ruin.

From foolish Pity guard thy well-taught Mind :

Think not of Friendship, more than of a Word

Which, once gone forth, is lost in idle Air.

(a) *Thus they rail more particularly at honest Love :
What, turn'd Chymist in Love ! Extracting Patience from
the mere Necessity of a Woman's Inconstancy ! (with an
Oath) that a Man of Sense should be thus Ass-rid, and
never feel himself gall'd ! Wilt thou never be wise ?*

(u) *Ibid.* p. 37. l. 11.

l. 35.

(x) *The Comical Revenge*, p. 15. l. *postult.*

(z) *The Cruel Gift*, p. 1. l. 4.

(a) *Portsmouth Heirefs*, p. 47.

(y) *The Confederacy*, p. 4. l. 9.

And as they expose *Honesty*, so they commend *Villany* such Language as this :

(b) *Ay, but he's a Villain too!—No matter, the liker to thrive.*

(c) Spoken also by one alone at the End of an Act :
*I question not but your religious Dotards,
 Who mortify, and feed on barren Virtue,
 Were they to know these Deeds, would call me Villain :
 But let them rail, and pride themselves in Conscience ;
 Whilst I each Bliss within my Grasp surprize,
 I'll leave to them Reversions in the Skies.*

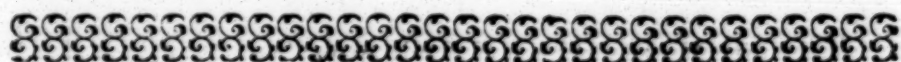
(d) Spoken by one in Sackcloth of himself: *A Villain, but a repenting Villain! Stuff, which Saints in all Ages have been made of.*

The last *Virtue* which I shall mention, is *Obedience to Parents*. This is (e) frequently commended in *Scripture*, and frequently exposed on the *Stage*, and especially in the Case of *Love*. This is a fine Lesson for young Ladies that hear it, and see it acted to the Life. (f) *He ask'd (saith one) in a surly manner—and I answer'd him as surlily. What tho he be my Father, I am not bound Prentice to him. So I told him in plain terms, if I were minded to marry, I'd marry to please myself, not him. Answer. And were you this undutiful and graceless Wretch to your Father? Reply. Then why was he graceless first? There is more to this purpose, but too filthy to be seen.* (g) Another saith, *If he was my Father, I should take a great pleasure to plague him.* And a third saith, (h) *My Heart begins to fail me; and asks this Question, Shall I resist my Father? To this it is answer'd, When he resists Nature. Are you to be a Goffin all your Life? Are you not of Age to be married? And doth he think you are made of Marble? If the Disposal of Children in Mar-*

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- (b) The Apparition, p. 16. 16. Prov. 23. 22. & 30. 17.
 l. 37. Mat. 15. 4, 6. Mark 7. 10, 13.
 (c) Perfidious Brother, p. 25. Ephes. 6. 1, 2. Colos. 3. 20.
 l. 5. (f) Love for Love, p. 55.
 (d) Provok'd Wife, p. 70. l. 4.
 l. 12. (g) The Quacks, p. 5. l. 1.
 (e) Exod. 20. 12. Deut. 5. (h) Ibid. p. 6. l. 19.

riage is the great Concern of Parents, and that upon which their own Comfort, the Comfort of their Children, and the Honour of their Family depends; and if they would have them dutiful in this Case, they ought to keep them from the *Play-Houses*.

By this we may observe, how excellently the Stage promotes *Virtue*, and endeavours to reclaim the Age. Let every Man live as he pleaseth: Let them swear, curse, and blaspheme: Let them be guilty of *Whoredom* and *Adultery*, be drunk, impudent and shameless, and never mind either *Death* or *Judgment*; then the *Actors* will thrive, their *Houses* will be full, and then (which GOD forbid) they will effect their intended *Reformation*.



C H A P. XII.

Atheism and Profaneness promoted by the Stage.

AS the Stage vilifies *Religion* and the *Worship* of GOD, so it endeavours to promote *Atheism* and *Infidelity*. The Scriptures tell us, (a) That the invisible things of GOD, even his eternal Power and Godhead, are clearly seen, being understood by the things which are made: so that the very Heathens, who had only the Light of Nature, and denied it, were without Excuse. It is therefore a more (b) abominable Wickedness and Folly, to think in our Hearts, That there is no GOD: And what then must it be to express it, and plead for it publickly in Words? If Men can be brought to be of this opinion, it immediately follows, that the *Holy Scriptures* are a Cheat, *Religion* is an Imposition, and Men may live as they please, without any regard to a future State. However, the *Actors* speak so freely upon most Occasions, as if they thought there was no GOD at all. We are

(a) *Rom.* 1. 20.

(b) *Psal.* 14. 1. *Psal.* 53. 1.

told, (c) that in these days Religion is the common Topick for the Raillery of our modern Wits, and that Atheism is their distinguishing Mark. And therefore as the Poets set up so much for Wits, we may be sure that they will take care that nothing shall be out of Character, which can evade the Penalty of the Law. Accordingly, in one Play (d) there is a remarkable Dialogue to this purpose; containing the Advice of a wealthy grave Knight to his Nephew, at his first setting out in the World.

Nephew. *I am intirely free from the Prejudice of Education and Priestcraft.*

To this the Uncle objects, *Then the grave Dons will say, you are both a Dunce and an Atheist, Sirrah.* However, he himself makes the Answer: *But I think a little Spice of Infidelity sits smartly upon a young Fellow.*

Nephew answers; *Sir, I will wear my Faith, my Reason, and my Clothes, in the newest Cut.*

The Uncle replies, *Do so, you young Heretical Rogue! You do! The Boy has Fire: Ay, this is Life, Spirit, Soul.*

In another Play an Actor (e) tells us his own Religion; *I seldom trouble the Gods, except it be to swear by them.* A third saith, (f) *The Wits were Atheists in old Times, and they were brave Examples for the Moderns to imitate, which we follow'd till of late.* A fourth swears, that (g) *if he descends into the dark Corners of the Devil, he will not trouble his head about it.* And another adds, (h) *Pray let me request you to forget to say your Prayers, whilst these (Women) are Courtiers: Or if you will needs think of Heaven, let it be no higher than their Eyes.*

[Turn us, O LORD, in Mercy; that we may not experimentally know thee to be GOD by thy Justice, and our own Confusion.]

(c) Woman is a Riddle, p. 5.
l. 14.

(d) The Wife's Relief, p. 22.
Scene 3. l. 6.

(e) Love the Leveller, p. 5.
l. 6.

(f) Love at first sight, p. 9.
l. 3.

(g) The Amorous Miser, p. 9.
l. 22.

(h) The Loyal Subject, p. 44.
l. 18.

In the Times of gross Ignorance, it was the grand Design of the *Devil* to delude the Pagan World into Superstition: But since the clear Light of the Gospel hath appeared, and the Errors of Superstition have been so fully detected, his great Intention is to promote *Atheism*. Then he would fain make the World believe, that there were many GODS; and now he would fain introduce this Opinion, that there is no GOD at all. This seems to be the present Design, and the *Players* seem to concur with him in the promoting of it. But this being so notoriously gross, that it will hardly go down with any, there is another Aim, namely, to introduce *Profaneness*; and in this he is too successful. Here the *Players* act their Parts to the utmost in his Service. Every Quotation in this Book might serve for an Example; and therefore in enlarging on this Subject, I might transcribe the whole again. It is a melancholy thing to consider, how guilty the *Poets* are of a Crime so (i) often complain'd of; they put no difference between the things that are *holy*, and the things that are *profane*. The Word in *Scripture* generally signifies an Offence committed either against (k) the Divine Majesty, or something which immediately relates to him, as (l) his *Holiness*, or (m) his *Holy Name*. It signifies an Offence against (n) his *Covenant*, (o) the *Hallow'd*, or (p) the *Holy Things*, his (q) *Ordinances*, his (r) *Sabbaths*, his (s) *Sanctuary*, or his (t) *Temple*. Upon the *Stage*, the Word is used in trifling matters: A private House is a *Temple*, the robbing thereof is (u) *Sacrilege*, and a Person is call'd *profane* for this reason. It is said of a Woman, that her (x) *sacred Limbs* had been pro-

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| (i) Ezek. 22. 26. & 42. 20. | (q) Levit. 22. 9. |
| & 44. 23. | (r) Nehem. 13. 17, 18. Ezek. |
| (k) Ezek. 22. 26. | 22. 8. & 23. 38. Mat. 12. 5. |
| (l) Mal. 2. 11. | (s) Levit. 21. 12, 23. Ezek. |
| (m) Levit. 18. 21. & 19. 12. | 23. 39. & 24. 21. & 25. 3. |
| & 20. 3. & 21. 6. & 22. 2, 32. | (t) Acts 24. 6. |
| Ezek. 36. 20, 21, 22, 23. Amos | (u) Beaux Stratagem, p. 61. |
| 2. 7. Mal. 1. 11, 12. | l. 37. |
| (n) Mal. 2. 10. | (x) Manlius Capitolinus, p. 9. |
| (o) Levit. 19. 8. | l. 28. |
| (p) Levit. 22. 15. Ezek. 22. 16. | |

fan'd

fan'd with Irons : and what could have been said more, if they had believ'd her to be a Goddess? Nay, a Woman saith of herself, (y) *Every idle Tongue profanes me now* ; that is, speaks of her. Thus to *profane the Passion of Love*, is either (z) to describe it imperfectly, or to (a) misrepresent it. Thus even (b) a *Perrimig* is said to be *profan'd by the Touch of a Hat*. And as every Trifle is thus idoliz'd, so on other occasions they make light of the *Sin* itself, as it refers to GOD. The Sense of the Divine Majesty is lost ; and an *Actor* saith that of himself, which is too true of all the rest : (c) *Now I have put on the Outside of Profaneness, I would willingly wear it to some purpose*. Certainly the Advice of the *Apostle* can never be better apply'd, than in this Case : (d) If we would *exercise our selves unto Godliness*, and delight therein, we must *refuse such profane Fables*. We must *avoid all such profane and vain Babblings*, for *they will increase unto more Ungodliness* ; and *their Word will eat as doth a Canker*, still growing worse and worse, until the *Vitals of Religion* are destroy'd. And indeed it is too notorious, that formerly they dared not to be guilty of *Blasphemy* ; but since they have ventured upon such a Liberty, they go on in defiance both of GOD and Man, insomuch that no Method hitherto attempted hath been able to restrain them.

(y) Faithful Bride of Granada, p. 46. l. 18.

(z) Royal Convert, p. 19. l. 7.

(a) The Victim, p. 28. l. 13.

(b) The Man of Mode, Epilogue, l. 26.

(c) The different Widows, p. 8. l. 22.

(d) 1 Tim. 4. 7. 1 Tim. 6. 20. 2 Tim. 2. 16.





C H A P. XIII.

Vice encouraged by the Stage.

AS the Stage exposeth *Virtue*, so it also encourageth *Vice*; and is in this respect as equally guilty as in the other. For the Proof of this, I shall first produce some general Quotations, and leave them to the Consideration of the Reader.

(a) *We ought to sin seasonably, to drink in Spain, and whore in London, where the Wenches are good and cheap, and the Tax free.*

(c) *For a Look and a Chink of this, (Money) who now-a-days would not be a Sinner?*

(d) *I hate to sin like a Porter, that's damnable; but to sin in State, and like a Gentleman, I hope, is venial.*

(e) *Vice, when dress'd by him, (an Actor) hath Charms about her.*

(f) *Thou art fond of Vice, for the sake of the Scandal.*
 Answ. *Ay, Ay, you may give it what names you please; but the dear Felicity of Life is concealed under these hideous Titles, (by calling it Vice, &c.) like a good Face under a frightful Vizor. And as there is no Preferment to be had without Interest, so there is no Pleasure to be had without Scandal.*

But to be more particular: To this end they apply the *Act of Parliament* passed in a late Reign for *Toleration* of the *Protestant Dissenters*. If a Man can commit a *Sin* without a *Scruple*, they say, he hath his *Liberty* by *Law*, and may go on. Thus *Liberty of Conscience* is

(a) *Gibraltar, p. 6. l. 14.*

(e) *Ibid. p. 50. l. 23.*

(c) *Ibid. p. 22. l. 25.*

(f) *Portsmouth Heirefs, p. 7.*

(d) *Love at first sight, p. 14. l. 8. Spoken by the well-bred Gentleman.*

l. 16.

render'd as a *Liberty* to act without any *Conscience* at all. Here is a bold Reflection on the *Legislative Power*, and if such a *Liberty* is not restrain'd, it may prove of pernicious consequence. This *Act of Parliament* is particularly applied to encourage *Adultery*; (g) *Women cannot please long* (saith an Actor) *if they affect an Arbitrary Sway*, (to keep their Husbands to themselves) and the Reason which he gives, is, because there is *Liberty of Conscience*. Another also (h) speaks more fully to the same purpose: *Every Man after his own Fancy, I say. You are for a Whore, I am for a Bottle. As long as there is Liberty of Conscience abroad, why should not every Man be damn'd in his own way?* These are their Reports upon the *Statutes* of this *Realm*. Blessed be *GOD*, we have good *Laws* made for the suppressing of *Immorality* and *Profaneness*: These *Laws* have also been put in execution, and some of the *Actors* have felt the smart of them. At this they are angry, and cannot forbear to shew their *Resentments* against the *Law-makers*, and render them ridiculous: (i) *I* (saith one) *will petition the House of Commons to prove me a Cuckold, and be divorc'd by Act of Parliament*. I wish they would petition for their further Regulation, or others would petition for their total Suppression; and hope, that either the one or the other may in time be granted. The *Parliament* made an *Act* against *profane Swearing and Cursing*: To this (k) one of the *Actors* refers: *We pay for Swearing, and we pay for Drinking*. And another infers from thence, That *thus is Vice, by the Dexterity of our Councils, made the Supporter of Religion and the Laws*. All their Efforts cannot abolish such *Acts of Parliament*, and therefore they thus endeavour to ridicule them.

But for a further Encouragement of *Vice*, they represent *Persons* extremely *vicious* with Names of Respect and Esteem, and give them Characters in the *Drama*, as if they were the most accomplish'd Persons.

(g) *Love's Contrivance*, p. 17.
l. antepenult.

(i) *Hampstead-Heath*, p. 48.
l. 21.

(h) *Gibraltar*, Sheet E. p. 39.
l. 25.

(k) *Gibraltar*, p. 6. l. 18.

In one *Play* (l) a Gentleman of *Shropshire* is honour'd by the Name of *Worthy*, who owns that he did endeavour to debauch his own Mistress: and in another *Play*, one of the same Name determines the Point thus (m) in defence of *Pimping*; *Right! but where there is a Necessity, a Christian is bound to help his Neighbour.* Thus *Christianity* is prostituted to the *Stews*, and our conscientious Obligations terminate in *Leudness*; and all this is promoted by Men of *Figure*.

In another *Play* the first *Actor* mention'd in the *Drama* is call'd by the Name of *Constant*; and who would not now expect a virtuous Behaviour? But yet at his first Entrance upon the *Stage*, he (n) banters all *Reformation*, he (o) swears at length, he confesseth himself leud, (p) that he hath *more Flesh and Blood than Grace and Self-denial*, and (q) he loved a marry'd Woman, the *Lady Brute*, *more than ever a Martyr did his Soul*. His *Constancy* is only a continual (r) solliciting of this Lady to commit *Adultery* with him. He (s) urgeth his own *Constancy* and *Truth* as Arguments that he should succeed in such a base Design, and prefers *Debauchery* before *Marriage*. (t) *There is* (saith he) *a poor sordid Slavery in Marriage, that turns the flowing Tide of Honour, and sinks it to the lowest Ebb of Infamy. 'Tis a corrupted Soil: Ill-nature, Avarice, Sloth, Cowardice and Dirt are all its Product.* But he also saith at the same time, (u) that *Constancy* (by which he means *Whoring*) is a *brave, free, haughty, generous Agent, which cannot buckle to the Chains of Wedlock.* Thus *Vice* is distinguish'd by Names of *Respect*, whilst a (x) *Justice* of the Peace, who should suppress it, is call'd by a Name of *Reproach*, and described as one *who lives by Extortion and Connivance*; as if the Government did place

(l) Recruiting Officer, p. 6.
l. 9.

(m) The Relapse, p. 33. l. 24.

(n) Provok'd Wife, p. 14.
l. 36.

(o) Ibid. p. 15. l. 7.

(p) Pag. 15. l. 6.

(q) P. 15. l. 14.

(r) P. 32. l. 16. *ad finem.*
P. 33, 34. *per totum.* p. 52. l.
36. *ad finem.* p. 53, 54.

(s) P. 53. l. 29.

(t) P. 34. l. 1.

(u) P. 33. l. ult.

(x) The Humour of the Age,
Drama.

such in these Offices, whose Circumstances without them were the most mean and deplorable.

The Characters of *Freeman* and *Courtall*, two honest Gentlemen of the Town in one Play, have been already described, and need no Repetition.

In another Play (for I shall quote but one more) (y) *Belfond junior* is described to be somewhat given to Women, and now and then to Good-Fellowship; but an ingenious well-accomplish'd Gentleman, a Man of Honour, and of an excellent Disposition and Temper. How these Characters can consist together, is strange. However (z) he had a Child by one Whore, whom he turn'd off, and left to starve, and then he debauch'd another, and was discover'd in the Fact. The next is his Uncle, (a) a Man possess'd (as the Poet tells us) with all Gentleman-like Qualities. He is angry with a Father for reproving his Son, and for this reason calls him (b) *Shame of the Family*, with more Language of the same nature. On this occasion he also saith, that (c) *Rigour makes nothing but Hypocrites*; and (d) *too much Straitness in the Minds of Youth, like too much lacing of the Body, will make them grow crooked*. He (e) vindicates his Nephew, saying, *He is, as all young Fellows, I believe, are, given to Women; but 'tis in private. No common Whoremaster; and in short, keeps as good Company as any in England. And again, (f) He doth no ungentleman-like things. What if he doth wench a little, and is now and then extravagant in Wine? Where's the great Crime? And (g) he afterward confesseth, that he himself had been guilty of the same.*

To these we may also add *Truman* in the same Play, who is (h) said to be a Friend to *Belfond junior*, and a Man of Honour and Fortune; and yet (i) he plainly

(y) The Squire of *Alfatia*, Drama.

(z) Ibid. *Termagant* in the Drama. P. 14. Act 2. Scene 1. p. 20. l. 14. p. 40. l. 8.

(a) Drama.

(b) P. 22. l. antepenult.

(c) P. 12. l. 42.

(d) P. 13. l. 3.

(e) P. 11. l. 27.

(f) P. 12. l. 8.

(g) P. 12. l. 21.

(h) Ibid. Drama.

(i) Ibid. p. 45. l. 3.

confesseth, that he had enjoy'd a Lady in most leud Dalliance.

To instance but in one Woman: The fine *Angelica*, a Lady of thirty thousand Pounds Fortune, talks (k) fancily to her Uncle, and (l) smuttily to her Suitor; she (m) burlesques the Scriptures, and (n) most profanely and immodestly makes herself, as well as her Sex, the Objects of Zeal, Faith, and Perseverance even to Martyrdom; adding, that the Men who act otherwise, are either *Hypocrites* or *Infidels*.

And yet this is not all: The Poets not only represent their principal *Actors* as most scandalously vicious; but also take care to reward them with good Wives and Fortunes at the End of the Play. Or if they meet not with such Success, which is but seldom; yet they are never punished as they deserve. This was fully charg'd upon them by Mr. Collier, in a whole Chapter on this Subject; but nothing which can be said, will cause them to amend: there must be some other Method to reclaim them.

As for later Examples; there are no greater Persons in one Comedy than *Wilmot* and *Vincent*. These (o) endeavour to debauch *Leonora* and *Jacquelinda*, two Spanish Ladies. For this purpose they form several Intrigues, (p) first with *Guzman*, and then (q) with *Blin-carda* their Governess. They (r) frequently own themselves to be notorious *Whoremongers*; and yet (s) they are afterward rewarded by marrying these two Ladies, with two thousand Pounds each for their Portions.

In an old Play, but still frequently acted, *Valentine* loves *Angelica*, and is so well rewarded by her, that the Comedy takes its Name from them both. He is the

(k) Love for Love, p. 16.
l. 27. p. 17. l. 4.

(l) P. 68. l. 13.

(m) Ibid.

(n) P. 78. l. 28.

(o) Gibraltar, p. 35. l. 4.

(p) P. 12. l. 34.

(q) P. 22. Act 3. l. 1.

(r) P. 3. l. 7, & penult. p. 4.

l. 28. p. 5. l. 8, 12. p. 6. l.

35. p. 8. l. 3. p. 9. l. 5. p. 18.

l. antepenult. p. 36. l. 12, 28.

p. 38. l. 1, 5. p. 39. l. 24. p.

56. l. 3. p. 58. l. 4.

(s) P. 68. l. 10.

Hero of the whole Performance, and (t) recommended as a Person of many *Virtues*. 'Tis true, he was hearty in his Affection to *Angelica*. He was (u) indeed Fifteen Hundred Pounds in Debt to one Man, with (x) half a dozen Duns, who came in a Morning, (y) and several others, to the value of Four Thousand Pounds. This made him (z) under Confinement; and therefore in his case, to be in love with a Lady of Thirty Thousand Pounds, must need be a great Commendation. But abating this one Character, he is altogether compounded of Vice. He is a (a) *Prodigal*, and unnatural, and spent all his Substance in riotous Living. He was (b) scandalously guilty of whoring, and (c) seems to glory in it. He is (d) undutiful. He (e) curses, and (f) swears. He (g) talks profanely, and applies to himself the words of our *Saviour*, (h) *I am the Truth*; as if in the midst of his pretended Madness, he was really smitten with the Pleasure of Blasphemy: And yet this Libertine is crown'd for the Man of Merit, he hath his Wishes thrown into his Lap, and makes the happy *Exit* by obtaining his Mistress, who (i) receives him with profane Raptures on that occasion.

In a later *Play* (k) *Dick* is a *Gamester*, (l) he disowns his Mother, (m) and steals from her. (n) His Mother gives him the vilest of Characters, and (o) his Discourse with his Man, shews him to be a Villain, and publicly known to be such. He (p) *swears* most horridly, and

(t) Love for Love, p. 77.
l. 20.

(u) P. 5. l. penult.

(x) P. 4. l. 28.

(y) P. 7. l. ult. p. 20. l. penult.
p. 21. l. 5.

(z) P. 8. l. 3.

(a) P. 1. l. 7, &c. p. 4. l. 28.

p. 5. l. penult. p. 8. l. 17.

(b) P. 5. l. 19.

(c) P. 6. l. 34, 39.

(d) P. 53. l. 6. p. 76. l. 5.

(e) P. 12. l. 36.

(f) P. 33. l. 8.

(g) P. 22. l. 11, 17. p. 30.
l. 36.

(h) *John* 14. 6.

P. 51. l. 2. p. 52. l. 31. p. 57.
l. 22.

(i) P. 78. l. 28.

(k) *The Confederacy, Drama.*

(l) P. 12. l. 21. p. 13. l. 28.
p. 14. l. 22. p. 32. l. 27. p. 33. l. 16. p. 44. l. 23.

(m) P. 31. l. antepenult.

(n) P. 2. l. 37, penult. p. 12.
l. 14. p. 13. l. 21. p. 35. l. 9, 14.
p. 71. l. 6, 16, 20.

(o) P. 3. l. 38.

(p) P. 13. l. 8, 15, 19. p. 14. l. 9.
p. 32. l. penult. p. 33. l. 3, 7. p. 45. l. 7.

is guilty of many other *Vices*. However, he also (q) marries *Corinna*, a Maiden of a great Fortune, and unexpectedly receives (r) Ten Thousand Pounds from his Mother, *Mrs. Amler*. The whole *Plot* turns upon him; since *The Confederacy*, from whence the *Play* took its Name, is only a Combination between him and *Brass* his Man, for all sorts of Mischief.

In another *Play* there are three remarkable Instances of this nature.

First, Capt. *Rainer* is publicly debauched from the beginning to the end. At (s) his first entrance upon the *Stage*, he rails against *Religion* and *Reformation*, and carries his Cause with a very trivial opposition. He (t) pleads for *whoring*, and (u) endeavours to debauch every Woman almost which he meets: Acquaintance or Strangers, or in Masks, are all alike to him, so (x) extravagant is he in his Amours. This is (y) the free and well-bred Gentleman, the principal Person in the *Comedy*, who (z) in the end marries the Lady from whence the *Play* took its Name, with Ten Thousand Pounds Fortune.

Secondly, *Venture* (a) forges Lyes and Intrigues to steal a Fortune. He (b) courts *Lucia*, supposing her to be the *Portsmouth Heiress*, and afterwards marries her. However, (c) she proves a great Fortune; and thus all his Tricks and Cheats are crown'd with success.

Lastly, *Feignwel* (d) forges Lyes of *Freemont*, (e) debauches *Maria*, then he (f) flights her and courts another. But (g) in the end he marries *Maria*, who had a Thousand Pounds. So that these are their *Exits* after all their Rogueries.

(q) P.72. l.12.

(r) P.72. l.5.

(s) *Portsmouth Heiress*, p. 5.
l. 19.

(t) P.4. l.27. p.9. l.29.

(u) P.10. l.23. p.17. l.6. p.
31. l.23. p.32. l.10,19.

(x) *Drama*.

(y) *Drama*.

(z) P.67. l.5.

(a) P.12. l. 26. p.14. l.8.

(b) P.52. l.19.

(c) P.69. l.7.

(d) P.27. l.15. p.40. l.15. p.
44. l.28.

(e) *Maria in the Drama*, p.
26. l.6.

(f) *Feignwel in the Drama*,

(g) P.71. l.28.

In another *Play*, (b) *Volatile* loses all his Substance at gaming. However, (i) he games again, and wins; and at last, for a farther Encouragement, (k) he gains *Arabella*, the Object of his Wishes.

In another *Play*, (l) *Reynard*, for the obtaining of his Mistress, gets false and forged Deeds of Estates; but (m) the Cheat proves so well, that he married *Belinda* with her Father's consent, who was the principal *Actress* in the *Play*, and (n) Heiress to a considerable Estate, both real and personal.

It would be endless to mention all the Instances of this kind, since there are few *Plays* without some. I shall therefore proceed to those particular Commendations which they give of several *Vices*, that so it may be evident, how they carry on the same Design in words at length, as well as in such Representations.

As for *Sin* in general, they speak of it upon ridiculous occasions, and in a ridiculous manner. One saith, (o) It is too great a *Sin* to compare one Woman with another. They make our very Duties to be *Sins*: 'Twere a *Sin* in me (saith one) to learn dull *Patience*. They look upon the preventing of *Sin* in others, to be a *Sin* in itself. Thus (p) an *Actor* saith, that a good motherly Woman of his Acquaintance, talking of the *Sins* of the Times, told him with Tears in her Eyes, that Whoredom and Adultery was in part prevented, to the utter Decay and Discouragement of Trade and Industry. And another saith immediately before, (q) That London was grown a wicked Town, because they had not such Notices, where they might be debauched, as formerly.

St. John tells us, (r) that *Sin* is the Transgression of the Law of GOD; but in the *Play-house* we learn, that it is a *Sin* and a *Wickedness* when his Law is not transgress'd.

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| (b) The Wife's Relief, p. 2. | (n) P. 58. l. 20. |
| l. 4. | (o) Comical Revenge, p. 22. |
| (i) P. 34. l. 32. | l. 7. |
| (k) P. 63. l. 33. p. 64. l. 32. | (p) She wou'd if she cou'd, p. |
| (l) Tunbridge-Walks, p. 45. | 90. l. 2. |
| l. 30. | (q) Ibid. p. 1. alias 89. l. 17. |
| (m) P. 54. l. 29. p. 56. l. 27. | (r) 1 John 3. 4. |

The first *Vice* which I shall mention, which they do constantly and notoriously recommend, is *Whoredom* and *Adultery*. The *Poets* put no difference between these, but plead for them both alike. The Description which they give of a *Whore*, is (s) that she is one of the *Ladies kept by publick-spirited Men for the good of the whole Town*. Where-ever the word *Love* is in the *Title-Page*, there the *Intrigues* of this nature are represented in the *Book*, and drawn up even into a *Science*. One of the *Comedians* made this Observation, (t) that *Whores were dog-cheap at London, and a Man might but step into the Play-house Passage, and pick up half a Dozen for half a Crown*. In short, these *Intrigues* are the *Plots* upon which the *Plays* turn, both *Comedy* and *Tragedy*, and wherein their *Wit* is shewn; so that we may as certainly expect to find such *Instances*, as to find both *Men* and *Women* in the *Drama*. For this reason, they frequently plead for *Adultery*, sometimes in (u) *Men*, and (x) sometimes in *Women*, and (y) sometimes in both; and seem wonderfully pleased with (z) one of the married Couple, who will wink at such *Crimes* in the other. At other times, they (a) speak against *Chastity*, as (b) a foolish thing, as out of fashion, and as the worst thing in the world to keep. And they represent (c) *Confrancy* to each other, as a scandalous *Vice* in the eye of

(s) The Man of Mode, p. 242. l. 12.

(t) Gibraltar, p. 6. l. 9.

(u) Love at first sight, p. 1. l. ult. p. 12. l. 24. The Biter, p. 44. l. antepenult. Busy-Body, p. 5. l. 1. Modish Husband, p. 27. l. 32. Portsmouth Heiress, p. 42. l. 9. The Roving Husband reclaim'd, p. 23. l. 16. p. 47. l. 6. Tender Husband, p. 48. l. 19. p. 49. l. 4.

(x) Hampstead-Heath, p. 28. l. 25. Perolla and Izadora, Epilogue, l. 13. with Smut following it. Solon, p. 25. l. 18. p. 48. l. 21. The Cares of Love, p. 3. l. 24. Provok'd Wife, p. 40. l.

35. Tender Husband, p. 49.

l. 22. Three Hours after Marriage, p. 14. l. 6.

(y) Love at first sight, p. 43.

l. 13, 26. Love the Leveller, p.

8. l. 12. The Biter, p. 44. l. 21.

Conquest of Spain, p. 4. l. 33.

Portsmouth Heiress, p. 50. l. 17.

The Roving Husband reclaim'd,

p. 31. l. 17.

(z) Careless Husband, p. 6.

l. 33.

(a) The Contivances, p. 1. l. 8.

(b) The Wife's Relief, p. 20.

l. antepenult. The Masquerade,

p. 1. l. 11.

(c) The Careless Husband, p.

43. l. 26.

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the World. At other times, they (d) strongly plead for *Whoredom*, and (e) extol the Office of a *Pimp*, or a *Procurer*, as a Business of Weight, Merit, and Authority; a civil Employment, fit to make a Man a Privy-Counsellor, and as no common Blessing to Mankind. Here the *Auditors* are taught, in words at length, and not in Figures only, how to debauch the Women with whom they converse; and their Expressions are gilded over with all the *Art* and false *Rhetorick* imaginable. Here they are taught how to solicit the Lady herself, and sometimes how to intrigue with the Waiting-Gentlewoman, both by fair Words and Bribes, to betray the young Mistress, or ensnare her Affections. Here they are taught how to employ even their Waiting-Men to intrigue with the Servants of the Family for the same purpose, and to be let in at the Doors, or, rather than fail, to scale the Windows. The Method of Disguises and conveying Letters, is drawn up into a Science; and there are such Instances of every Particular in our mo-

(d) Gibraltar, p. 3. l. 3, 34. Sheet E. p. 35. l. 4. at large. Sheet F. p. 38. l. 1. Sheet H. p. 49. l. 27. Love at first sight, p. 3. l. 4, &c. to the end. p. 4. l. 9. Love the Leveller, Epilogue, l. 1. The Bassett Table, p. 55. l. 1, &c. The careless Husband, p. 43. l. 34. The comical Revenge, p. 32. l. 39. p. 34. l. 2. The Fair Example, p. 40. l. 26. Generous Husband, p. 22. l. 33. Humours of the Age, p. 29. l. 12. Man of Mode, p. 185. l. 1. p. 228. l. 15, 27. p. 238. l. 36. Modish Husband, p. 12. l. 20. Portsmouth Heiress, p. 5. l. 1. p. 50. l. 17. Provok'd Wife, p. 40. l. 35. The Relapse, p. 58. l. 2. The Rival Brothers, p. 12. l. 1, &c. with many strange Flights to this purpose. The Roving Husband reclaim'd, p. 28. l. ult. Squire of Alsatia, p. 11. l. 24. p. 12. l. 8.

Compare also p. 27. l. 4. with the Explanation p. 56. l. 15. p. 70. l. 4. The Wife's Relief, p. 45. l. 28. Venus and Adonis, p. 11. l. 16.

(e) An Act at Oxford, p. 11. l. 12. Repeated in Hampstead-Heath, p. 13. l. 26. Gibraltar, p. 7. l. penult. p. 10. l. 23. p. 13. l. 30. p. 40. Sheet F. l. 13. p. 55. Sheet H. l. 23. Marry or do worse, p. 9. l. 5, 11. She would if she cou'd, p. 90. l. 7. Artful Husband, p. 68. l. 20. Beaux Stratagem, p. 15. l. 25. Cares of Love, p. 26. l. 2. Sir Courtly Nice, p. 12. l. 2. p. 47. l. 7. The Contrivances, p. 1. l. 1. The fine Lady's Airs, p. 7. l. 26. The Generous Husband, p. 34. l. 30. The Maid's the Mistress, p. 22. l. 1. p. 30. l. 33. p. 31. l. 5. The Modish Husband, p. 9. l. 9. Perplex'd Couple, p. 41. l. 2.

dern Plays, that I think it not safe to direct to them even in the Margin.

Here Men are taught (f) how to be impudent, and take no Denial. Here are (g) Contrivances for whoring represented, with (h) *Evasions* to avoid Suspicion, and a dreadful Tincture of *Smut*, sometimes in (i) common Discourse, and sometimes in (k) *Verse*; where the force of the *Musick* doubles the Mischief, and from whence the Singing-Masters furnish themselves with *Songs* to teach the *Ladies* for their better *Breeding*, and sometimes for their utter *Ruin*. When they use (l) Expressions with a *double Entendre*, they have sometimes (m) such Actions as shew their Meaning. Nay, (n) such things as are forbidden to be spoken, are afterwards printed at large. All these *Mysteries of Iniquity* put such Notions into the Minds of the Hearers, and leave such Impressions, which otherwise they had not known; and which some, who ignorantly have gone to the Play-

(f) The Careless Husband, p.20. l.26,34. p.22. l.8.

(g) Gibraltar, *Sheet E.* p.40. l.18. with many others.

(h) Love at first sight, p.43. Scene 2. with many others.

(i) Gibraltar, p.24. l.4, 11. p.40. *Sheet E.* l.1. p.56. *Sheet G.* l.4. p.57. l.16. Hampstead-Heath, p.53. l.14. *Perolla and Izadora*, *Epilogue*, l.15, &c. Solon, p.25. l.28. The Amorous Miser, p.3. l.25, &c. p.5. l.23. The Bassett-Table, p.47. l.5. p.55. l.14. p.ult. l.25. The Biter, p.12. l.2. p.59. l.25. *British Enchanters*, p.31. l.28. The Confederacy, p.38. l.28. The fair Example, p.59. l.10. The Female Wits, p.62. l.17. The Lawyer's Fortune, p.41. l.19. The Loyal Subject, p.47. l.12. The Metamorphosis, p.22. l.18. Northern Lads, *Prologue*, l.19. *Epilogue*, l.23. p.3. l.19.

p.7. l.8. p.30. l.29. p.39. l.35. p.40. l.12. p.47. l.11. p.54. l.31. p.56. l.2. p.65. l.17. *Portsmouth Heiress*, p.10. l.1, &c. p.32. l.28. Rival Brothers, p.78. l.5. p.79. l.26. *Ulysses*, p.46. l.3.

(k) *Arfinoe*, p.26. l.11. p.45. in fine. The Biter, p.17. p.45. The Loyal Subject, p.46. Song 2, and Song 4. Northern Lads, p.44. l. penult. p.55. l.14. The Quacks, p.28. The Royal Merchant, p.28. l.30. p.30. l.29.

(l) The careless Husband, p.8. l.21. Northern Lads, p.66. l.2. The Quacks, p.26. l.25. p.29. l.2. The Stage-Coach, p.2. l. penult. What-d'ye-call-it, p.36. l.10.

(m) The careless Husband, p.8. l.21. *A Compleat Key to the* What-d'ye-call-it, p.30. l.16.

(n) The Quacks, *Epilogue the first*.

house,

house, have afterwards ingenuously confess'd. Here are all sorts of *Love-Stories* related to please the *Fancy*, and all sorts of *Devices* shewn which *Satan* can invent to insnare and ruin the well-meaning, but too unwary Girl. And when *Whoremongers* have learned their Parts on the *Stage*, they will quickly act them in another place. In (o) one *Comedy*, *Fetcher*, a *Pimp*, tells his Master, that he found his *Wenches* for him, and afterwards acquaints the Audience, how he came by this cursed Skill : (p) *I am read, I am Book-learned. The reason that Pimps so often miscarry, is, because they don't read History, they don't grow acquainted with Stratagems. I for my part read History, and thou shalt see I'll do thy Business rarely.* Now as (q) *Plays* by the *Poets* are accounted the genuine *History of the Age*; so I suppose they are spoken of by this intriguing *Pimp* : but I am sure that they are exactly adapted for such a cursed purpose.

I suppose that all Persons who have any *Modesty* left, cannot but have a just Abhorrence against such Expressions, which plead for these notorious *Vices*, and for this reason I shall mention the more.

(r) *Wife and Mistress, are like Love and Musick at the same time; they give a Relish to each other.*

(s) Spoken by a Lord : *To be true to one's Wife, is so unbred in a Man of Quality.*

(t) Spoken by a Wife : *This little time shall finish him a compleat Husband. Intrigue assist me ! and I'll act a Revenge that might have been worthy of the most celebrated Wife in Boccace.*

As for *Whoredom*, it is called (u) *immortal Joys*, and (x) *the distinguishing Mark of a fine Gentleman*; so that one would think the *Poets* to be in good earnest in pleading for *Debauchery*, when they put such Expressions as these into the *Actors* Mouths.

(o) *Gibraltar*, p. 5. l. 8.

(p) *Ibid.* p. 40. *Sheet E.* l. 16.

(q) An Act at *Oxford*, *Preface*, p. 5. l. ult.

(r) *Portsmouth Heiress*, p. 42. l. 9.

(s) *The Modish Husband*, p. 1. 28.

27. l. 32.

(t) *Three Hours after Marriage*, p. 14. l. 6.

(u) *Venus and Adonis*, p. 11.

(x) *The Wife's Relief*, p. 45.

l. 28.

(y) *He that leaves his Wench for fear of Mishaps,
May he beg all his days, be cracking of Lice,
And die in conclusion of Claps.*

(z) *Make much of every wanton Girl,
Which needs but little courting;
Her value is above the Pearl,
That delights in being most abominably wicked.*

(a) *One swears to a Woman, that he thinks he shall
do her the heartier Service when guilty of Whoredom.*

(b) *A generous Mind abhors the least Restraint.
Variety and Liberty (in Whoredom) we want.*

(c) *'Tis Men of Sense that run rambling, and only dull
Fools that marry.*

(d) *Whoring is a Vice too genteel for a Tradesman.*

(e) *Let them think what they will, Leudness is the busi-
ness now.*

(f) *The Pleasures of Love, and the Joys of good Wine,
To perfect our Happiness wisely we join.*

(g) *I see, Education corrupts us; and the nearer we go
to Nature, (that is, the more common we are, like
brute Beasts) we are the more honest.*

(h) *A Father's Advice to his Son : If thou canst not
make her a Wife, be sure you make something of her.*

(i) *Sure you would not have me commit Fornication.
Answer; Why, if you did, Child, 'twould be but a good
friendly part, if it were only to keep me in countenance,
whilst I commit Adultery.*

(k) *Virtue (spoken of whoring) is its own Reward.
There is a Pleasure in doing Good, which sufficiently pays
itself.*

(y) *The comical Revenge, p.
32. l.39.*

(z) *Ibid. p.34. l.2.*

(a) *Ibid. p.70. l.4.*

(b) *Generous Husband, p.25.
l. 7.*

(c) *Humours of the Age, p. l. 35.
29. l.12.*

(d) *Man of Mode, p.185. l.1.*

(e) *Ibid. p.228. l.14.*

(f) *Ibid. p.238. l.36.*

(g) *The Modish Husband, p.
12. l.20.*

(h) *Ibid. p.22. l.33.*

(i) *The Provok'd Wife, p.40.*

(k) *The Relapse, p.58. l.2.*

(l) *He has as fair a Reputation as any Gentleman about London. 'Tis true, he's a Good-Fellow, but no Sot: He loves Mirth and Society without Drunkenness: He is, as I believe all young Fellows are, given to Women; but 'tis in private, and he is particular, no common Whoremaster, and in short, keeps as good Company as any Man in England.*

(m) *Infamy! Nay, there you wrong him. He does no ungentleman-like things. Prithee, consider Youth a little. What if he does wench a little? Where's the great Crime? All young Fellows will do it.*

Among all the Comedies which have been printed, there is one (n) which is said in the Title-Page to be written by a Club of Ladies in vindication of virtuous Plays. I shall therefore transcribe what these modest Ladies speak of Adultery, with a virtuous Design, as they tell us, to reclaim a Roving Husband, that the Reader may the better judge of other Performances upon the Stage.

(o) Spoken by Women, the first married, the other single. *'Tis mightily out of the mode to love one's Husband, and 'tis Alamode to love some body else. Answer, It's a strange Fashion, methinks. Reply, Only the prettiest in the World; nothing pleases me like it. Upon this (p) a Text of Scripture is immediately quoted, for proof of this Doctrine.*

(q) Spoken by a Lord: *We Men of Quality are much in the right to secure Money enough for our Mistress, when we are weary of our Wives: For thou know'st, 'tis a nauseous thing to have it said, that a Man of Quality should love his Wife above half a Year.*

(r) *Virtue will allow of more than Love or Discretion.*

(s) Spoken by a Colonel endeavouring to debauch a married Woman: *I desire nothing from you, but what is for your Good. — 'Tis Love, almighty Love has never given me Rest, since I saw you. Here an Attribute of GOD is ascribed to a Pagan Idol.*

(l) Squire of Alsatia, p. 11.
l. 27.

(m) Ibid. p. 12. l. 8.

(n) The Roving Husband re-
claim'd, in the Title-Page.

(o) P. 17. l. 25.

(p) Prov. 9. 17.

(q) P. 25. l. 18.

(r) P. 28. l. ult. ✓

(s) P. 29. l. 8.

(t) Spoken by a marry'd Woman concerning Adultery: *If marry'd Folks must have no Pleasure but from one another, they had as good be condemn'd to the Gallies, and the Town would be but a despicable Place.*

(u) Spoken by a Widow and the Colonel: Widow. *She (whom the Colonel would debauch) fancies, 'tis ordained for Wives to suffer without Thought of Return.* Colonel. *She is much to be pity'd; for she, I believe, knows not what it is to be really happy, (that is, to commit Adultery.)* Answ. Widow. *Therefore she is not to be pity'd, for she knows not what she wants, or else I warrant she would not be so backward.* The Widow proceeds with a Tincture of Smut, which I must omit.

(x) Spoken by a Man: *My Heart I can give but to one, and that must be a Woman, that neither seeks mine, nor any one's else: My Body I can dispose of in several places.*

(y) Spoken to a marry'd Woman by a Lady: *Neither can I imagine what makes you take such pains to be true to a Man, who is false to you; for to my knowledge your Husband has a Mistress now ready to lie in.* Here a Person of Quality is represented as a Pimp.

(z) Spoken by the same Lady: *I am for the modern way. Love a little, not long, but often; and never make myself uneasy for any Man. The Virtue you so much boast of, I own, is a very fine thing, if one could have it insur'd; but it often happens, Women grow weary of it, when no body cares to take it from them: And lest this should be your Chance, you had as good give it (commit Adultery) while you may be thank'd for it, as keep it, and cry it about the streets, when no body will buy it.*

(a) Spoken by the Devil, when rais'd by a Fortune-teller:

*Just such a one is allotted for thee,
Which if you refuse, you ne'er happy will be:
Ne'er think 'tis a Sin, (Adultery) of a truth I do know
'Tis the Will of the Fates, and they will have it so.*

(t) The Roving Husband re-claim'd, p. 31. l. 17.

(u) P. 33. l. 16.

(x) P. 47. l. 6.

(y) P. 51. l. antepenult.

(z) P. 52. l. 11.

(a) P. 59. l. 5.

Here *Adultery* is represented as the only Way to Happiness, as irresistible, and what the Fates or GOD decrees, and is consequently the Author of it. 'Tis true, that this is spoken by a *Devil incarnate*; and this (I suppose) the virtuous Authors think to be a sufficient Apology.

(b) Spoken by the Colonel: *If you love me, how can you see me dying for that, which you can with so much Ease and Pleasure grant? A Woman that is more chaste than I would have you be, what is she good for? A sullen thing, that makes it her Business and Pride to war with the Flesh, (according to our Baptismal Vow:) she has cold Blood in her Veins, perhaps; and if it be natural, 'tis a lazy Disease, and not a Virtue.*

Besides, in this *Virtuous Play* there is contain'd great store of *Smut*, (c) both in *Verse* and *Prose*, spoken without distinction (d) by a Widow, (e) by a Colonel, and (f) by a Person of Quality. I hope the Authors intended not to affront their Modesty; but 'tis pity that the Ladies, when they write, must follow the Fashion.

If then a *Comedy* written by Ladies is so offensive, tho they are naturally more modest than the other Sex, what must we think of those which are written by Men? If a *Comedy* written in vindication of *Virtuous Plays* is so scandalous, what must we think of those who have no such Design in view? And if it is thus with a *Play* printed after those which are most profane have been exposed, what must we think of the *Plays* when the Poets went on without controul?

Of all the *Sins* against the seventh Commandment, there is none more detestable than that of Incest. The Scripture calls it (g) a *Fornication*, which is not so much as named among the *Gentiles*. Upon the Stage it is spoken of in a very different Stile (h):

*Think'st thou to awe me with that Fantom Incest?
Such empty Names may fright thy coward Soul;
But know, that mine disdains them.*

(b) The Roving Husband re-claim'd, p. 62. l. 8.

(c) P. 40. l. 5.

(d) P. 3. l. 19.

(e) P. 35. l. 6.

(f) P. 53. l. 11.

(g) I Cor. 5. 1.

(h) Royal Convert, p. 62. l. 22.

The last *Vice* which I proposed to mention of this nature, is *Pimping*. An *Actor* upon the *Stage* swears, (i) by the *Honour* thereof, as if it was no less than *GOD*; and another faith of such a Person, (k) that *Lovers*, forgetting the blind *God*, shall fall down and worship him.

Other Expressions of the Sin itself are most abominable: as (l) This *Pimping* is certainly the most pleasing, and the most obliging *Vocation* in the *World*. 'Tis a good *Bargain*, they say, when all sides are pleased, and here the *Obligation's* link'd together. And let the *World* say what they will, I say, your true *Pimp* is a *Man of Parts*. With an *Oath*, I'll make it appear, that *Gallants* themselves are inferiour to a *Pimp*.

(m) I had an *Ambition* to be of some honourable Profession, such as *People of Quality* undertake: as for instance, *Pimping*. A *Pimp* is as much above a *Doctor*, as a *Cook* is above a *Scullion*.

(n) *Pimps* manage the great *Business* of the *Nation*.

(o) A *Trade* and *Industry*, the *Decay* whereof is mention'd with *Tears* in the *Speaker's* eyes.

(p) She's an indefatigable *Sollicitrix* in her way of *Business*, an excellent *Person*.

(q) Every *Man* in his own *Sphere*. *Answ.* Right! And therefore you must *pimp* for your *Master*.

(r) Is there any thing of more *Authority* than a *Pimp*? What brings *Men* to more *Preferment*?

(s) *Pimping* is the most honourable and profitable of all Professions.

(t) I only wish it was my *Fate* to serve some *Statesman* in *Business*: For *Pimping* often tosses a *Man* into a *Place*

(i) The *Maid the Mistress*, p. 22. l. 1.

(k) *Gibraltar*, p. 13. l. 30.

(l) *Marry or do worse*, p. 9. l. 5.

(m) *Sir Courty Nice*, p. 12. l. 2.

(n) *Ibid.* p. 47. l. 7.

(o) She would if she cou'd, p. 50. l. 7.

(p) The *Artful Husband*, p. 68. l. 20.

(q) The *Beaux Stratagem*, p. 15. l. 25.

(r) The *Cares of Love*, p. 26. l. 2.

(s) The *Contrivances*, p. 1. l. 1.

(t) The *Fine Lady's Airs*, p. 13. l. 16.

of Three Hundred a Year, when Money shall be refused, Merit expuls'd, and Relations thought impudent for pretending to it.

(u) Pimp! Madam, don't speak disrespectfully of my Calling. Pray, what is a Pimp?

(x) O Pimping, Pimping! What a Calling's thine? that like the Bee from Poison can't suck Honey, and from the gripingest Fist extract their Wealth.

(y) Thus every way the Pimp is sure to thrive;
And whilst his Money lasts, in Credit live.

(z) Here's he, that disposes of all things here. What a successful Quality is Pimping?

(a) Pimp like a Man of Honour. 'Tis the shortest way to Preferment.

And now can any Man think, that the Poets or Actors ever read or mind such Places of Scripture, which speak against (b) Adultery, (c) Fornication, and (d) Whoredom; and exhort us to avoid all such Discourses as have a tendency thereto? The Scriptures tell us, (f) that these Sins expose us to the Judgments of GOD, and tend to the Ruin both of Soul and Body; and if such Men thought hereon, they would not thus venture to debauch our Youth, and turn our Cities into so many

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| (u) The Generous Husband, p. 34. l. 30. | 5. 19, 21. Heb. 13. 4. James 4. 3, 4. 2 Pet. 2. 13, 14. |
| (x) The Maid the Mistress, p. 30. l. 33. | (c) Ezek. 16. 15, 28, 29, 58, 59. Acts 15. 20, 29. Rom. 1. 21, 24, 29. 1 Cor. 59, 10, 11. 1 Cor. 6. 13, 18. 2 Cor. 12. 21. Coloss. 3. 5, 6. 1 Thess. 4. 3. Heb. 12. 15, 16. Jude ver. 7. Rev. 2. 20, 21, 22. |
| (y) Ibid. p. 31. l. 5. | (d) Lev. 19. 29. Numb. 25. 1, 3. Deut. 22. 20, 21. & 23. 17. Prov. 23. 27, 28. Jer. 13. 27. Hof. 4. 10, 11. Nah. 3. 3, 4. 1 Tim. 1. 9, 10. Rev. 21. 8. & 22. 15. |
| (z) The Modish Husband, p. 9. l. 9. | (f) 1 Cor. 15. 33. Ephes. 5. 3, 4, 11, 12. & 4. 29, 30. 1 Thess. 5. 22. |
| (a) The Perplex'd Couple, p. 41. l. 2. | |
| (b) Exod. 20. 14. Lev. 20. 10. Deut. 5. 18. Psal. 50. 18, 21. Jer. 7. 9, 10. & 13. 27. & 23. 10, 11. Prov. 6. 26, 32. Ezek. 23. 45. Hof. 2. 2, 3. & 4. 13, 14. Mal. 3. 5. Mar. 5. 27, 28, 29, 30. & 15. 18, 19. Mark 7. 20, 21. Luke 18. 19, 20. 1 Cor. 6. 9, 10. Gal. | |

Places like *Sodom* and *Gomorrah*, lest when others may be destroy'd with Fire and Brimstone, they also should perish in the flames. But he who compares their Practice with the Scriptures, hath cause to think, that these *Vices* are so frequently promoted, because they are so frequently forbidden; and the *Actors* are so plainly guilty of corrupt Communication, because GOD hath so plainly caution'd us to avoid it.

[From Fornication and all other deadly Sin, and from those who thus endeavour to promote it, Good LORD deliver us.]

In the *Scriptures* we are caution'd to avoid (g) *Rioting and Drunkenness*, being *Vices* unbecoming of the Gospel, and exclusive of *Heaven*. Upon the *Stage* (h) several *Songs* are sung in praise of *Drunkenness*, and it is frequently commended at large in *Prose*. Here it is call'd (i) a *Gentleman-like Recreation*, (k) the distinguishing *Mark of a fine Gentleman*, and (l) the only true *Pleasure of Life*. To initiate young People into this *Vice*, they plead thus: (m) *He is a Good-Fellow, but no Sot; he loves Mirth and Society without Drunkenness: he is, as I believe, all young Fellows are, and in short keeps as good Company as any Man in England.* Or thus: (n) *He does no ungentleman-like things. Prithee consider Youth a little. What if he is now and then somewhat extravagant in Wine, where's the great Crime? All young Fellows in this drinking Country will sometimes be forced upon it.* Or thus: (o) *The Intention of the Donor is, that I should*

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| (g) <i>Deut.</i> 29. 19, &c. <i>Prov.</i> 23. 20, 21. & 28. 7. <i>Luke</i> 21. 34. <i>Rom.</i> 13. 12, 13, 14. 2 <i>Cor.</i> 5. 9, 11. 2 <i>Cor.</i> 6. 10. <i>Gal.</i> 5. 19, 21. | l. 36. <i>Provok'd Wife</i> , p. 36. |
| (h) She wou'd if she cou'd, p. 151. l. 24. p. 165. l. 17. <i>Amorous Miser</i> , p. 39. <i>Artful Husband</i> , p. 48. l. 1. <i>Comical Revenge</i> , p. 30. l. 13. p. 31. l. 18. p. 32. l. 13, 39. p. 43. l. 20. <i>Man of Mode</i> , p. 238. | (i) She wou'd if she cou'd, p. 91. l. 37.
(k) <i>The Wife's Relief</i> , p. 45. l. 28.
(l) <i>Cobler of Preston</i> , p. 23. l. 6.
(m) <i>Squire of Alsatia</i> , p. 11. l. 24.
(n) <i>Ibid.</i> p. 12. l. 8.
(o) <i>Injur'd Love, a Comedy</i> , p. 62. l. 37. |

Spend

Spend my Money in drinking his Health: I cannot do otherwise in Conscience. These Sentences seem design'd to settle the Consciences of young Beginners: and then there are other Lessons, such as these; (p) *A Tavern is a safe Retreat from Business and Care: There the Mind's secure, and shifts itself into a better Habit.* Or, (q) *A smiling Glass removes the Thoughts of coming Cares.* *Old Time steals softly by, and Night steals through his crazy Hands, e'er Noon seems fully past.* Sometimes they ridicule the Sin thus: (r) *Drunkennes is not so damnable a Sin to me, as it is to many. Sorrow and Repentance are sure to be my first Work the next Morning.* And what is this Sorrow and Repentance, but a ridiculous Management by a Wife? But to compleat all, they bid defiance to all sober Admonitions, and say, (s) *Let those senseless Fools preach up Sobriety, who know not the Pleasure of a Debauch.* I shall only add, That when (t) the Rich Man in the Gospel said to his Soul, *Take thine ease, eat, drink, and be merry;* then GOD call'd him Fool, and told him, that that very Night his Soul should be required of him. But upon the Stage (u) a mock Justice of the Peace, instead of giving good Examples, punishing Evil-doers, and rewarding such as do well, turns to these Excesses, bids GOD defiance, argues with himself in a Language directly agreeing with this Fool, and ushers it in with the blasphemous Pretence of his Eyes being open'd, and an extraordinary Revelation.

In the Scripture (x) a Sense of Shame and Guilt is reckon'd as a great Promoter of Virtue, and an Inciter of us to Religious Duties. And where (y) this is wanting, a Man will stick at nothing, and is in the high road to Ruin and Destruction. The Poets give it a different Turn, and say, (z) *Impudence never fails of Success*

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- (p) Love at first sight, p. 3. 20, 21, 22.
 l. 13. (u) The Northern Lass, p. 38.
 (q) Ibid. p. 3. l. 4. l. 20. p. 39. l. 24.
 (r) The Comical Revenge, (x) 2 Chron. 30. 15.
 p. 11. l. 5. (y) Jer. 5. 3, 4. & 6. 15.
 (s) The Humours of the Age, & 8. 12.
 p. 4. l. 8. (z) The Perplex'd Couple, p.
 (t) Luke 12. 16, 17, 18, 19, 5. l. 19.

with

with the Women. It passes for Wit, Humour, nay and Courage too, in young Fellows, and why not in old? Of this I shall only give one Instance (which I hope is sufficient) where (a) an Actor speaks thus: *All this shall not make me out of love with my Virtue. Impudence has ever been a successful Quality, and 'twould be hard indeed, if I should be the first that did not thrive by it.* And to shew that it was a successful Quality, the Poet takes care to reward him with a Lady and a Fortune at the end of the Play, and crown him with Success to his own satisfaction.

In the Scriptures we are caution'd to avoid (b) Lying, it bein^g (c) not of GOD, but (d) of the Devil, and (e) the Character of a wicked Man. Besides, (f) several Punishments, both in this World and in the other, are threatned against such as are guilty hereof. In the Play-House the Sense hereof is (g) express'd after this manner:

*In Confidence and Lyes some Hope is left;
'Twere hard to be found out in the first Theft.*

In our Litany we pray to GOD to deliver us from Battel and Murder, and from sudden Death. In the Scriptures (h) Murder and Revenge, and even every thing which hath a tendency to such Crimes, is positively forbidden. Upon the Stage, especially in Tragedies, the Hearers are taught to delight in Blood; and Fight-

(a) The Double Gallant, p. 33. l. 25.

(b) Lev. 19. 11. Job 34. 6. Prov. 14. 5, 25. & 19. 22. & 30. 8. Isa. 63. 8. Jer. 9. 3, 5. & 23. 14. Acts 5. 3, 4. Ephes. 4. 25. Colos. 3. 9. James 3. 14.

(c) Numb. 23. 19. 1 Sam. 15. 29. Tit. 1. 2. Heb. 6. 18.

(d) John 8. 44.

(e) Psal. 40. 4. Psal. 58. 3. Mic. 6. 11, 12.

(f) Psal. 63. 11. & 101. 7. Prov. 5. 16, 17, 19. & 19. 5, 9.

& 29. 12. Isa. 28. 15, 18. & 44. 25. & 59. 2, 3, 4. Jer. 30. 36. Hosea 4. 2. Amos 2. 4. Nahum 3. 1. Rom. 1. 25. 1 Tim. 1. 10. Revel. 21. 8, 27. & 22. 15.

(g) The Man of Mode, p. 246. l. 6.

(h) Exod. 20. 13. Deut. 5. 17. Gen. 9. 6. Numb. 35. 30, 31. Mar. 5. 21—26. Rom. 12. 18, 19, 20, 21. Gal. 5. 19, 21. 1 Tim. 1. 9. Revel. 21. 8. & 22. 15.

ing is recommended as (i) the distinguishing Mark of a fine Gentleman. There is scarce a Comedy without Instances of Whoring: and scarce a Tragedy without Instances of Murder and Revenge, nay, Plots and Contrivances to bring about such Designs. If the Reader views but one (k) *Act* mention'd in the Margin, he may have a small Taste of all the rest, and perhaps may think it needless to search for more. Besides, we have several Instances of Self-Murder, and I do not remember one, which is afterward expos'd as a Crime. Such Sights, *Bloodshed* and *Cruelty*, being shewn on the Stage, do by degrees occasion the *Spectators* to be fierce and outrageous; and Men do there learn to be inhuman. It is very observable in this Case, that the greatest Persecutions which were ever rais'd against the *Christians* were begun and carry'd on in *Heathen Rome*, where they had their *Theatres*, and their *Tragedies* were most frequently acted. This made them more savage and barbarous, insomuch that the Martyrdom of the Saints soon became their Diversion, and Christians were in reality brought forth to be devour'd by *wild Beasts*; and thus to make pastime for those, who had pleas'd themselves with such Resemblances. And since the Reformation, it is as remarkable, that the most dreadful Persecutions against the *Protestants*, and all the curst Designs to destroy our Religion, have either been begun, or at least been approved and promoted by that City. This is that great Whore, who hath diverted herself by the *Theatres* and *Jubilees*: And as she was addict'd to such Sports and Pastimes; so it may the less be wonder'd at, that in all Ages she hath made herself (l) so drunk with the Blood of the Saints.

In the *Scriptures* we are (m) forbidden to swear falsely, and also (n) commanded to perform unto the LORD our Oaths, because (o) there are heavy Judgments to be

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| (i) The Wife's Relief, p. 45. | 5. 33. |
| l. 28. | (n) Deut. 23. 21, 22, 23. |
| (k) Perolla and Izadora, <i>Act</i> | Psal. 66. 13, 14. & 116. 14, |
| 2. beginning in p. 13. | 18. Eccles. 5. 4, 5. |
| (l) Revel. 17. 6. | (o) Exod. 20. 7. Deut. 5. |
| (m) Levit. 6. 3. & 19. 12. | 11. Zech. 5. 4. 1 Tim. 1. |
| Jer. 7. 9, 10. Hos. 10. 4. Mat. | 10. |

inflicted

inflicted upon such as are guilty; and that we may have the greater Veneration for an Oath, we are particularly commanded in our private Conversation (p) not to swear at all. The Players to their daily Oaths add a Commendation of the Sin, and say, (q) that Swearing is a Vice too genteel for a Tradesman; and that (r) the keeping of an Oath is a foolish Scruple for a Man to be troubled with.

The Scriptures speak often against those who (s) are given to Pleasure, that (t) it choaks the good Word of GOD, that (u) when Men serve divers Lusts and Pleasures, they are guilty of all Iniquity; that (x) many are lovers of Pleasures more than lovers of GOD; and that (y) it is much better to chuse Affliction in this World, than to enjoy the Pleasures of Sin for a season. The whole Design of the Play-house is to act contrary hereto. I might mention hundreds of Instances; but I shall only quote (z) one, where the Scriptures are burlesqu'd, other Vices taught, and the Fall of our first Parents made the Jest of the Performance at the same time.

Dominion over an Husband! Who taught you that Doctrine? Answer, Doctrine do you call it? 'Tis a Right that all Women ought to assume: 'Tis a Legacy left us by our first Mother Eve. Reply, But I hope you'll make a soberer use of it than she did. Answer, What use, but to make it subservient to my Pleasures?

In the Scriptures, Pride is represented as (a) a grievous Crime, which (b) cast the Angels out of Paradise, and turned them into Devils, which (c) GOD hates, and (d) resists, which (e) goeth before Destruction, which (f) causeth Contention, and (g) Shame, and (h) is hateful both to GOD and Man. In the Play-house

(p) Matth. 5. 34. Jam. 5. 12.

(q) Man of Mode, p. 185. l. 1.

(r) She wou'd if she cou'd, p. 106. l. 16.

(s) Isa. 47. 8.

(t) Luke 8. 14.

(u) Tir. 3. 3.

(x) 2 Tim. 3. 4.

(y) Heb. 11. 25.

(z) The perplex'd Couple, p. 20. l. 34.

(a) Prov. 18. 12.

(b) Isa. 14. 12, 13, 14, 15.

(c) Prov. 6. 16, 17.

(d) 1 Pet. 5. 5.

(e) Prov. 16. 18.

(f) Prov. 13. 10.

(g) Prov. 11. 2.

(h) Prov. 8. 13. Ps. 101. 5.

it is represented as (i) the only guard to *Virtue*. An *Actress* saith of an *Actor*, whom she marries at last, (k) *He is a pretty Fellow, I like his Pride* : and it is reckon'd as a great Fault in another, (l) that *he wants Ambition* ; and which is worse, *he talks of Virtue, Conscience, and Religion*.

In the *Scriptures* we are commanded (m) to be tender of our Neighbour's Reputation as well as of our own ; and in this, as well as in other Particulars, to do to others as we would have them do to us. Our *Plays* abuse all Orders and Degrees of Men among us, without any manner of distinction ; and advise their Hearers to follow their Example. I shall here insert at large (n) one of their Precepts to this purpose.

When Mens Backs are turn'd, if you have any Scandal to load them with, then be sure to remember them ; nay, forget your own Name sooner than theirs : For, let me tell you, Scandal is the very Pam in Conversation, and you should always lead it about for the good of the Board. Spare no body. Every one is pleas'd to see his Neighbour liew'd. If you have but Stock enough to pay your Club in that, you may keep Company with the highest Flyer of them all. Nay, (o) one of the Poets being apprehensive, that this Liberty of the Stage began to decline, and that they must not use their abusive Talents in publick, as they had done formerly, he therefore (p) adviseth others to rail at, and expose their Neighbours in private, from the highest to the lowest ; and tells us, that this is the true way to work a Reformation. Their way to reclaim one Vice, is by the commission of another ; and doing Evil that Good may come, is esteem'd among them as a Virtue.

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| (i) The Tender Husband, p. 1. l. 8. | <i>Matth.</i> 7. 1, 2, 3, 4, 5, 12. |
| (k) The Beaux Stratagem, p. 9. l. 28. | (n) The fair Example, p. 10. l. 31. |
| (l) Abra-Mule, p. 16. l. 4. | (o) The Biter, <i>Epilogue</i> , p. 1. l. 23. |
| (m) <i>Exod.</i> 20. 16. <i>Deut.</i> 5. 20. <i>Pf.</i> 15. 1, 2, 3. <i>Pf.</i> 50. 16, 20, 21. | (p) <i>Ibid.</i> <i>Epilogue</i> , p. 2. l. penult. |

The last *Vice* which I shall mention, is *Theft*. This is particularly (q) forbidden in the *Holy Scriptures*. It is (r) a shameful *Vice*, which (s) destroys the Soul, and (t) renders a Man unfit for the Kingdom of Heaven: and therefore (u) the Prophet pray'd, that no Temptation might make him guilty of it. In the *Play-house*, *Theft* is encouraged both by Recommendation and Example. In (x) one *Comedy* there is a bold Stroke: *How strangely the World is alter'd? Of old, Good-Morrow, Thief, was as kindly received, as now, Your Honour. The Spartans and the Arabians held it lawful; so grew Arabia happy, Sparta valiant.* In another (y) *Comedy*, *Dick the Gamester* readily finds the way to his Mother's Box: and if Children and Apprentices can do the same, the *Play-houses* may be full of Auditors, whilst others do pay for them.

Thus we see, that as the Expressions are various, by which *Vice* is commended; so the chief Plot, Design and Humour of most *Poets*, runs this way. Their finest *Gentlemen* and *Ladies* are leud, profane, and debauch'd; and these are caress'd, applauded, and rewarded with the chief Success. And as the Friends of the *Plays* do count them (z) the genuine *History of the Age*; so if their Notion is true, this Nation is the most *atheistical, profane, and debauched*, that ever was known since the World began. A Person of a sincere Character is hardly to be met with, and all manner of Wickedness is crown'd with Success. Here is nothing which GOD can be pleased with, but every thing conspires to provoke his Wrath, and force him to enter into Judgment. Indeed, a full Account of all the *Plays* would swell into a *Folio*, and therefore I shall only epitomize one of them, by which the Reader may judge of the rest.

(q) *Exod.* 20. 15. *Lev.* 19. 11.

Deut. 5. 19. *Psal.* 50. 18. *Fer.* 7.

9, 10. *Matt.* 19. 18. *Mark* 10. 19.

Luke 18. 20. *Rom.* 2. 21. *Rom.*

13. 9. *Ephes.* 4. 28. *1 Pet.* 4. 15.

(r) *Fer.* 2. 26.

(s) *Prov.* 9. 17, 18. *Prov.* 29. 24.

(t) *1 Cor.* 6. 10.

(u) *Prov.* 30. 9.

(x) *The Metamorphosis*, p. 15; l. 13.

(y) *The Confederacy*, p. 31. *Act* 3. l. 1, &c.

(z) *An Act at Oxford, a Comedy, in the Epistle Dedicatory*, p. 5. l. ult.

In a late *Play*, called *The Wonder, or, A Woman keeps a Secret*, might above all others have been expected a *Scheme of good Morality, modest Characters, and a fair Representation of the British Kingdoms*, especially if we peruse the *Dedication*, and consider, that the Author was a Woman: And therefore if this is faulty, what must the rest be?

In this *Play*, our Nation is represented as most debauch'd, especially the *Women*. Thus (a) *Frederick, a Merchant in Portugal*, saith, *I own, wenching is something more difficult here than in England, where Womens Liberties are subservient to their Inclinations, and Husbands seem of no effect, but to take care of the Children which their Wives provide.* And a Lady adds, (b) *What pleasant Lives Women lead in England, where Duty wears no Fetters but Inclination?*

Besides, the only Persons of these three Kingdoms represented in the *Play*, are *Colonel Briton* and his Man *Gibby*. The *Colonel* first appears in a (c) *Riding-Habit*. He lodges with *Frederick, a Merchant*, and (d) immediately begins to talk of *whoring*, and intrigues for that end. He declares himself acquainted with such sort of Practices, and professeth a violent Inclination that way. He ridicules (e) both *Religion* and *Marriage* at once, and calls it *the sacrificing of his Body for the good of his Soul*. He brings *Isabella* into *Violante's House*, being (f) *an intire stranger to her Name and Circumstances*. He comes the same Evening after her, and (g) declares his Affection to her. He receives a Letter from her, but (h) thinking that it came from another, is resolved to take up with her also, and (i) puts his Man to observe her House at parting. After this, (k) he would fain entice her into his Lodgings, and debauch her; and (l) confesses, that he had *not been in Portugal four and twenty Hours, and had three Intrigues (as he supposed) upon his Hands*

(a) *The Wonder*, p. 6. l. 17.

(b) P. 8. l. 18.

(c) P. 5. l. 9.

(d) P. 6. l. 8.

(e) P. 7. l. 3.

(f) P. 17. l. 27.

(g) P. 24. l. 30.

(h) P. 27. l. 25.

(i) P. 28. l. 24.

(k) P. 41. l. 6.

(l) P. 48. l. 27.



already, on which occasion he repeats his vicious Inclinations. And if we can judge either from the Name of this Person, his Character, or the Expressions in this Play, the People in these Kingdoms are generally like him.

The good *Morality* is the other thing to be consider'd, which must be taken from the *Actors* and their *Success*, or from their *Expressions*. The principal *Actor*, from whom *Morality* must be learn'd, is also this *Colonel Briton*. His Character is, (m) that he is a *Gentleman of excellent Principles, and strict Honour*; and what can be propos'd for Imitation with greater Advantage? I shall add, that he is the *Poet's Favourite*, crown'd with Success on a sudden beyond his Expectation, and marries a principal Lady of the Play, even *Isabella*, a Person of (n) extraordinary Beauty, with (o) Ten Thousand Pounds for her Fortune, and without any Settlement, tho (p) he was not acquainted with her above two Days. However, this Darling is (q) leud, and (r) intriguing to the uttermost. He (s) swears, he (t) curses, he (u) takes the Name of GOD in vain; he (x) invokes the Devil, and (y) is guilty of Smut and Immodesty in his Addresses to his Mistress. And these are the only *Virtues* which can be learnt from his Example.

The next to him is *Felix*, who (z) is of a noble Family; and he (a) like the *Colonel*, marries (b) *Violante*, with (c) Twenty Thousand Pounds for a Fortune, whilst both these Weddings are without consent of Parents. As to his *Morals*, he is (d) supposed to be guilty of Murder in a Duel, and (e) he still retains the same passionate Temper. He (f) looks upon the chief Blessings of this

- (m) The Wonder, p. 61. l. 4.
 (n) P. 8. l. 29. p. 17. l. 29. p. 66. l. 17.
 (o) P. 50. l. 31.
 (p) P. 48. l. 27.
 (q) P. 6. l. 8, &c. p. 27. l. 25.
 (r) P. 27. l. 25. p. 28. per summ. p. 41. l. 6. p. 48. l. 27.
 (s) P. 51. l. 13. p. 61. l. 19. p. 63. l. 15. p. 64. l. 5.
 (t) P. 63. l. 2. p. 64. l. 29.

- (u) P. 49. l. 28.
 (x) P. 50. l. 12. p. 64. l. 29.
 (y) P. 41. l. 6, &c. p. 49. l. 11, 26.
 (z) *Dramatis Persona.*
 (a) P. 74. l. 7.
 (b) P. 78. l. 13.
 (c) P. 78. l. 19.
 (d) P. 2. l. 1, 27.
 (e) P. 65. l. 9.
 (f) P. 5. l. 1.

Life to be a Friend and a Mistress. Besides, he (g) swears, he (h) curses, he (i) invokes the Devil, and (k) is jealous in the highest degree. And when (l) his Wife's Fortune is denied, because it was a stolen Bargain, the Law is immediately urged as a Remedy. Thus from the Example of both Ladies we learn Disobedience to Parents in the case of Marriage; and (m) the Moral is unfolded, because every Man's Happiness consists in chusing for himself. The (n) Colonel, the (o) Ladies, and (p) their Servants, talk immodestly, and Smut, without Distinction, and without Reproof. Both (q) the Ladies contrive to carry on their Intrigues without the discovery of their Parents; and *Violante*, who acted so honourably in keeping the Secret, did (r) never fail to invent a Lye as nicely as (s) the Waiting-Maids, when it would serve for her purpose. From her (t) Conversation with *Felix*, we may observe, that the utmost causes of Suspicion in a Woman are groundless. And lest the inferior Trade of *Pimping* might be discouraged, *Gibby*, who (u) was employed by the Colonel in all these Intrigues, is (x) rewarded with success suitable to his Condition, and (y) continues in the Service. Thus our Nation is represented to be as the Stage would have it; and the *Morality* taught in the *Play-houses* is in some respects the same with that which was practised in *Sodom* and *Gomorrhah*, before they were destroyed with *Fire and Brimstone*.

(g) The Wonder, p. 25. l. 16.
p. 39. l. 12. p. 60. l. 22. p. 62. l.
1, 17, penult. p. 70. l. 2. p. 72.
l. 5. p. 73. l. penult.

(h) P. 62. l. 7, 24, 33.

(i) P. 39. l. 1. p. 60. l. 21. p.
72. l. 14. p. 73. l. 23.

(k) P. 22. l. 27, &c. p. 61, 62,
63, 64, &c.

(l) P. 78. l. 18.

(m) P. 79. l. 2.

(n) P. 6. l. 8, &c. p. 27. l. 25.
p. 41. l. 6, &c. p. 49. l. 11, 26.

(o) P. 8. l. 17. p. 19. l. penult.
p. 41. l. 18, &c. p. 49. l. 5, 9.

(p) P. 8. l. 28, ult. p. 30. l. 29.
p. 31. l. 1, 3. p. 55. l. 24.

(q) Compare p. 3. l. 4. and p.
4. l. 12. with p. 9. l. 10. p. 10. l.
28. and p. 19. l. 1.

(r) P. 55. l. 7. p. 72. l. 8, &c.
and l. 31.

(s) P. 54. l. 1, 7, 19.

(t) P. 25, 26, &c. p. 63, 64,
&c.

(u) P. 28. l. 19. p. 43. l. 4. p.
45. l. 2.

(x) P. 79. l. 10.

(y) P. 79. l. 13.

If we look into the Expressions, *Revenge* is (z) taught thus : *I have nothing left except Revenge upon my Rival* — *Oh that some Miracle would reveal him to me, that I through his Heart might punish my Infidelity !*

Pimping is (a) recommended in these words : *It is a thriving Trade. I remember a Country-Man of my own, who by going on such Errands came to great Preferment.*

Whoring, Intriguing, and Assignations, are (b) thus described in Verse at the end of the Scene, to make it more emphatical and sententious :

*Thus we improve the Pleasures of the Day,
Whilst thoughtless Mortals sleep their Time away.*

Hasty Marriage without Consideration is (c) thus extolled at the end of the 4th Act, as the Sum of all :

*She who for Years protracts her Lover's Pain,
And makes him wish, and wait, and sigh in vain :
To be his Wife, when late she gives consent,
Finds half his Passion was in Courtship spent.
Whilst they who boldly all Delays remove,
Find every Hour a new Supply of Love.*

And now let the Reader judge, if there is so much *Vice* and *Profaneness* in a *Play*, the Dedication whereof will suppose the *Poet* and *Actors* to be most cautious ; what may be expected in others, where the only Design is to please a meaner Audience ?

Secondly, If there is so much *Vice* and *Profaneness* in one *Play*, what may be supposed to be in all those which are continually acted in *London*, and afterward printed and dispersed throughout the whole Nation ?

It is therefore very evident, that the *Scriptures* and the *Stage* are directly contrary to each other. The *Scriptures* recommend *Virtue*, and the *Stage* recommends *Vice* : And as (d) we cannot serve *GOD* and *Mammon*,

(z) The Wonder, p.33. l.1.

(a) P.45. l.4.

(b) P.28. l. penult.

(c) P.59. l.14.

(d) Matth. 6. 24.

Ch. 14: *The Stage a declared Enemy, &c.* 213

because they are *contrary Masters*; so for the same reason it is admirable, how any Person, who believes the *Scriptures*, and pretends to *Christianity*, can take any Pleasure in a *Play-house* Diversion.



C H A P. XIV.

The Stage a declared Enemy to all Reformation.

THE next Charge which I shall draw up against the *Stage*, is their positive declaring against all *Reformation*, either in themselves or others, and the Means whereby it may be effected. This shews their *Obstinacy* in the highest degree; and that tho sometimes there may be a pretence, yet there is always but little prospect of their Amendment. Here *Law* and *Divinity*, *Judge* and *Juries*, *Charges* and *Sermons*, *Lords* and *Commons*, *Magistrates* and *Clergy*, are all valued alike. Let them endeavour to reform the *World* if they dare; they shall soon hear of it from the *Stage*, and be affronted, censured, despised, and exposed; and what is but whisper'd in other places, is there shewn barefaced.

First, The present Age is frequently derided by the *Actors*, because (blessed be GOD) there have been great Endeavours used for a *Reformation* of Manners. Too much of this Language may be seen in (a) *Prologues* and *Epilogues* made for this purpose, where the *Actors* address themselves to the *Pit*, and speak for the Information of the *Audience*. I shall only give the Reader a taste thereof from (b) one of their *Epilogues*.

*With Zeal and Sin at once we're strangely warm'd,
And grow more wicked as we grow reform'd.
Oh! 'tis a blessed Age, and blessed Nation,
When Vice walks Cheek by Jole with Reformation!*

(a) *Rival Brothers, Prologue.*
The Female Wits, Prologue.

(b) *Stage-Beaux* toss'd in a
Blanket, Epilogue, p. 3. l. 7.

Sometimes it is called in Derision (c) a *Reforming Age*, and (d) a *Saint-like Age*. Our modern Societies for putting the *Laws* in execution, are described as such who (e) are not sincerely reformed; but endeavour to mend others more than themselves. A modern Reformer is (f) one, who can see other Mens Faults better than his own, and called (g) a *Stock-jobber*, a *State-Botcher*, the Terror of *strolling Strumpets*, *City Reformer*, chief *Beggar-hunter*. He who is zealous to suppress *Profaneness*, is stiled (h) a *Bustler for Reformation*, and 'tis well if (i) he can escape without Censure. The Name of an *Informer* in the (k) *Play-house Language* is as odious as those of *Traytor*, *Cheat*, *Knave*, *Coward*, *Rascal*, *Thief*, and *Varlet*. Here we are told, that (l) in the crying out against *Immoralities*, the *Accusers* have nothing to brag of, but both *Prisoners* and *Evidence* are equally guilty. One tells us, (m) that if we reform, and live honest, it is the way to be starv'd. Another principal Actor in a Play hath a bold Stroke at large. (n) Religion! Ay, there's another Topick now. Religion and Reformation! Two things that make a mighty stir in the World, without any considerable progress, preach'd up every where, and follow'd no where. 'Tis as easy to reform the Follies and Vices of the Age by Scandal, (that is, by preaching against Vice, and informing against Offenders) as it is to persuade a young Fellow of my Inches, that there's any thing in that Religion that reins him from his Pleasure. This is in short, Religion is a Cheat, and Reformation is impossible. And lastly, another hearing Vice only reprov'd, breaks out into (o) this Sarcastical

(c) *Rival Brothers*, Prologue,
l. 2. The Lawyer's Fortune, p. 9. l. 16.

(d) An Act at Oxford, p. 8. l. 22. Hampstead-Heath, p. 10. l. 20.

(e) As you find it, p. 67. l. 22.

(f) *Portsmouth Heiress*, p. 48. l. 1.

(g) An Act at Oxford, p. 3. l. penult. Hampstead-Heath, p. 2. l. 25.

(h) The Lawyer's Fortune, p. 19. l. 10.

(i) The Quacks, p. 15. alias 11. l. 1.

(k) *Love's Contrivance*, p. 12. l. 18.

(l) As you find it, p. 32. l. 24.

(m) The Confederacy, p. 4. l. 35.

(n) *Portsmouth Heiress*, p. 6. l. 9.

(o) *Love at first sight*, p. 14. l. 21.

Ex-

Expression: *Oh! I am sick, perfectly sick, out of order! Did you observe that Religious Air with which she spoke? And then proceeds with an Oath; 'Tis so unlike a Gentlewoman, that a Country Lady, who had been three short Minutes only at Court, would be heartily ashamed to talk so, when she went down again to her Husband.*

It may be observed, that upon a particular Occasion (p) thirty two *English Temporal Lords*, nine *Bishops*, and seven *Judges*, did by a *Certificate* under their Hands testify their Approbation of the *Design of the Societies for Reformation of Manners*; which they look'd upon to be so great and noble, so much for the Honour of GOD, the Advancement of Piety and Virtue, and the Publick Good both of Church and State, that they thought it could not fail of being approved of by all Good Men. Thus also five *Temporal Lords*, thirteen *Bishops*, and nine *Judges* of the Kingdom of *Ireland*, did in the same manner testify their Concurrence therewith. But if all the World approves thereof, yet since it tends to the Destruction of *Vice*, the *Players* will oppose it.

The only Method which the *Plays* promote for a Reformation of Manners, is to let every Man alone, to do what he pleases, and to go on without constraint. Of this I shall give some Instances, where the whole Tendency of the *Plays* runs this way; and the finishing Stroke being in *Verse*, presses the *Moral* more home upon the Minds of the Audience.

The *Scriptures* speak (q) very positively concerning a due Education of *Children* and *Youth*, and (r) that *Severity* is sometimes necessary. It is true, that these Admonitions are consistent with Prudence; so that every Man is at liberty to act as shall most conduce to the main End. But the *Players* will not allow of *Severity* upon any occasion, as may be seen by this Example.

In a late *Comedy* there are (s) two *Brothers*; the eldest is said to be leud, abominably vicious, stubborn and obstinate, being bred up with great Rigour and Severity. The

(p) An Account of the Societies for Reformation of Manners, in the beginning.

(q) Prov. 22. 6. Ephes. 6. 4.

(r) Prov. 13. 24. & 19. 18. & 22. 15. & 23. 13, 14. & 29. 15, 17.

(s) Squire of Alsatia, Drama.

other is an ingenious well-accomplish'd Gentleman, a Man of Honour, and of an excellent Disposition and Temper; being bred up from his Childhood with all the Tenderneſs, and Familiarity, and Bounty that can be. Now this well-accomplish'd Gentleman had a Child by one Whore, whom he turn'd off, and then lay with another, and was detected in the Fact: and (t) was often extravagant in Wine. His Conversation on the Stage (u) gives us his Character at large, ſo that it could be no Secret; and (x) one Whore pulling out the other by the hair before Father and Uncle, diſcovers all to his Relations. Now the Virtue was, that (y) the one was rakish in good Company; and the Vice conſiſted not in the Fact, but in the Acquaintance. To ſet this matter right, the Uncle blames (z) the Father for his Severity, ſaying, Rigour makes nothing but Hypocrites: and adds, (a) I had as lieve govern a Dog as a Man, if it be by Fear. This (ſaith he) I take to be the difference between a good Father to Children, and a harſh Maſter over Slaves. The Uncle owns (b) that his Nephew was guilty of Whoredom and Drunkenneſs, and (c) vindicates him in both, as (d) only Gentleman-like Actions. Indeed, for faſhion-fake, the Uncle did once (e) give the Nephew good Advice. This was chiefly brought in to ſave the Poet's Credit, and this alone is reckon'd ſufficient for both Poet and Actor. After this, the younger Brother (f) brings Women in Masks to his Uncle's Houſe: the Father (g) ſuſpects them to be Whores; but the Uncle (h) truſts to the Nephew's Honour, and gives them the Liberty of his Houſe, without any Examination. Upon this, the Poet ſuppoſeth the younger Brother reform'd, who is happily marry'd to a good Fortune with a large Settlement.

As for the wicked elder Son, the Uncle adviſeth his Father, (i) You ſee Severity will do nothing. In ſhort,

(t) Squire of Alſatia, p. 12.
l. 10.

(u) P. 14. l. 15—23.

(x) P. 22. l. 13.

(y) P. 11. l. 29.

(z) P. 12. l. 42.

(a) P. 13. l. 7.

(b) P. 11. l. 27.

(c) P. 12. l. 9.

(d) P. 12. l. 9.

(e) P. 30. l. 23.

(f) P. 65. l. 3.

(g) P. 65. l. 8.

(h) P. 65. l. 14.

(i) P. 64. l. 32.

give him his Liberty and a good Allowance. There now remains no other way to reclaim him. And (k) use him kindly, and forgive him. Accordingly (l) the Father forgives him at first sight; but the former Severity had spoil'd him, and it was too late. For tho he had but just escaped from Ruin, yet he resolves to go on, and saith, (m) *I intend to have my Swing at Whoring and Drinking, as others had.* Upon this the Father owns his Mistake as to Severity, both in the Case of the (n) younger and (o) the elder Brother: and the Uncle (p) concludes the whole in this manner; *You that would breed your Children well, by Kindness and Liberality endear them to you: And teach them by Example; that is, let them whore, and be drunk without Correction, and vindicate them when guilty.* For

Severity spoils ten for one it mends:

If you'd not have your Sons desire your Ends,

By Gentleness and Bounty make those Sons your Friends.

When Parents have educated their Children, (q) the next Care is to dispose of them suitably in Marriage; and upon this the Happiness of the Family doth greatly consist. The *Play-House* Direction is not to cross them; and their Reason is, because it is to no purpose. Thus (r) in a late *Play*, Sir *Jealous Traffick* keeps up his Daughter from the sight of all Men, designing to settle her with a *Spaniard*. However, ways are found out to marry her in disguise to another, whom she loved. Upon this, the Father is reconciled, and concludes the whole with this Saying (s):

By my Example let all Parents move,

And never strive to cross their Childrens Love;

But still submit that Care to Providence above.

(k) *Squire of Alsatia*, p. 70.

l. 5.

(l) P. 72. l. 24.

(m) P. 74. l. 5.

(n) P. 65. l. 37.

(o) P. 75. l. 7.

(p) P. 75. l. 13.

(q) *Ecclus.* 7. 25.

(r) *The Busy-Body*.

(s) P. 72. l. 16.

When People are marry'd, the *Stage-Method* is to let the Women run into all Extravagancies without controul, as the best way to reclaim them.

In (t) one *Comedy*, *Clerimont's Wife* loses five hundred Pounds in one Night, and (u) had leud Inclinations, which (x) the Husband discovers. However (y) he forgives all, and returns into a good Humour; saying, That

*They only, who gain Minds, true Laurels wear ;
'Tis less to conquer, than convince the Fair.*

There are some other Instances in the *Play* concerning Education; but (z) the *Moral* at the end clears all :

*You've seen th' Extremes of a domestick Life,
A Son too much confin'd, too free a Wife ;
By generous Bonds you either should restrain,
And only on their Inclinations gain.
Wives to obey must love, Children revere,
While only Slaves are govern'd by their Fear.*

In a later (a) *Play*, *Carizales* an old *West-Indian*, very rich, and settled here, marries *Lucia*, *Fortfil's* youngest Daughter of fifteen Years of Age, and accordingly locks her up. Upon this there happens the utmost Cause for Jealousy; and he, when alone, argues thus upon it : (b) *To what purpose has been all this Circumspection ? Wherefore these Locks, Walls and Bars ?* After this (c) he saith, *Vengeance I claim, and Vengeance I will execute myself ; but it shall not be a common and ordinary Punishment : As I have been singular in my Actions, my Revenge shall be the same. It must fall then upon myself—myself. I am most guilty of this Offence.* Accordingly in the End of the second Act, (d) we are told the Reason of all this :

(t) *The Tender Husband*, p. 1. 5.

(u) P. 49. l. 11, &c.

(x) P. 51. l. 1.

(y) P. 53. l. 27.

(z) P. 62. l. 10.

(a) *The Generous Husband*, *Drama*, p. 2. l. 7. p. 3. l. 1.

(b) P. 56. l. 21.

(c) P. 58. l. 28. See also p. 60. l. 5. p. 62. l. antepenult.

(d) P. 25. l. 7.

A generous Mind abhors the least Restraint.

And in (e) the End of the whole *Play*, there is more to the same purpose :

*In vain we Nature strive by Art to force,
She must return with the more rapid Course ;
And if your Wife doth not herself restrain,
Believe me, all your Guards and Locks are vain :
Let all her Ways be unconfin'd,
And clap your Padlock on her Mind.*

That is, let Persons be exposed to all manner of Temptations, and then deliver them, if you can, from the Evil.

Here we see the *Stage-Method* for Families. Because some ridiculous Managements, which they represent, may miscarry, therefore there must be no Government at all; no Curb, no Restraint, and no Severity: and every one must do what they please. It is no wonder, that the Youth, who hear *Plays*, prove so refractory; since they are taught to despise all Family-Rule and Authority. And indeed it is a wonder, if it should be otherwise.

The next Particular is the putting the publick *Laws* in execution against *Vice* and *Profaneness*. This was always look'd upon as an excellent Method for *Reformation*; and is (f) what GOD himself approves of, as the Design and End of Government.

To give but one Instance: Among the various Methods which our *Lawgivers* have establish'd for the preventing of *Vice*, the imprisoning of Malefactors, the trying them afterward for their Crimes, and bringing them to publick Punishment, was always thought very proper to prevent further Mischief, to reclaim the Offenders, and to give Examples, that others may beware. But all these Methods upon the *Stage* are turn'd to Ridi-

(e) The Generous Husband,
p. 63. l. 8.

(f) Rom. 13. 3, 4, 5. 1 Tim.
1. 8, 9, 10.

cule, that so the Good intended, may, if possible, be prevented.

Accordingly, in a late Comedy, (g) a Man is condemn'd for Murder, whilst the other was alive and unhurt. Another (h) for Robbery, when he himself was robb'd : and the Proceedings are (i) thus describ'd, to make all such ridiculous; *The Justice was drunk that committed him, the Judges severe and in haste, the Jury an hungry, and so the Knave was cast.* Some (k) make the *Penitential Psalm*, which is sung at the *Gallows*, to be only a matter of *Merriment*, and a *Banter*. Among the Prisoners order'd for Execution, one (l) banters upon a *Prayer-Book*; another (m) makes a ridiculous *Confession* of his *Sins*, to expose all Seriousness at such a time; and a third, being (n) an old *Bawd*, saith, *My Comfort is, I shall die a good Protestant, and make a very decent End*; with many (o) such jesting Expressions. To bring Religion into Contempt on this occasion, a Person is introduced (p) to visit the Malefactors, who (q) picks two Prisoners Pockets at the same time. He also drolls upon (r) *Repentance*, (s) is very free with ridiculing Expressions on the occasion, and particularly burlesques the *Sacred Scriptures*.

And now it may not be amiss to let the World see what pains is also taken at such a time to expose *Death* itself, and a Preparation for it. One Prisoner (u) saith, *Methinks we should have little stomach to beg, and are to be hang'd within these three Hours.* To this it is answer'd, *Why, you whining Cur, then we have the more need to beg, that we may drink at parting.* Another saith, (x) *We'll have it all in Drink, and then be hang'd till we are sober.* And a third saith to a Prisoner, (y) *I little*

(g) A Woman's Revenge, or
a Match in Newgate, p. 50. l. 30.

(h) P. 51. l. 10.

(i) P. 51. l. 18.

(k) P. 52. l. 27. p. 53. l. 28.

(l) P. 54. l. 34.

(m) P. 58. l. 14.

(n) P. 55. l. 2.

(o) P. 55. per totum.

(p) P. 56. l. 9.

(q) P. 57. l. 6. p. 59. l. 8.

(r) P. 58. l. 28.

(s) P. 56. l. 11.

(t) P. 58. l. 11.

(u) P. 52. l. 1.

(x) P. 52. l. 27.

(y) P. 57. l. 17.

thought

thought you should have had need to have minded Heaven so soon. However, whilst they expose the Laws of Man, they shew what little Regard they have to the Laws of GOD, and that future Rewards and Punishments are no more valu'd than the present.

And as this is their way of treating on the Execution of the Laws; so it is easy to guess, what Respect they pay to such as put them in execution, especially against *Immorality* and *Profaneness*. Perhaps their *Hearers*, being so well acquainted with their *Oaths* and *Curses*, have paid in another place for what they have learnt at the *Play-Houses*, and therefore the *Magistrates* must be ridiculed. The *Affronts* are very frequent, which they put upon the *Judges*, *Aldermen*, *Justices of the Peace*, *Juries*, *Informers*, and all such as endeavour to reform the *Corruptions* either of the *Nation* or the *Play-House*. Others are afraid of *Justice*; these bid it defiance. Others pay a Respect to *Magistrates*; these despise them. And certainly this is a great Obligation for the future, as well as a Reformation from what is past.

To begin with the *Judges*: These act by his Majesty's *Commission*, and therefore the *Affronts* pass'd upon them have a double Stroke. Thus they insult the *Royal Authority*, as well as such who are employ'd thereby. When a *Judge* is represented, (z) the very Name must be ridiculous. They give him this Character, that he is (a) *antient* and *hard-hearted*, (b) *sparing of his Words and Sentences*, *nodding on the Bench*, with a *tedious dull Plea* before him. Nay, the (c) going into *Westminster-Hall*, or into any other throughout their *Circuits*, is represented so very ridiculous, that it is too scandalous to relate it. And as one reflects on all *Superiours*, (d) that because we are apt to imitate them, therefore the very *Footmen* grow *profane*: So another reflects on all the *Judges*, (e) that those *Gentlemen of the long Robe* have

(z) An Act at Oxford, p. 16.
l. 18.

(a) The Confederacy, p. 2.
l. 22.

(b) Love at first sight, p. 53.
l. 16.

(c) An Act at Oxford, p. 16.
l. 18.

(d) Woman is a Riddle, p. 5.
l. 12.

(e) The Man of Mode, p. 182.
l. 2, &c.

not been wanting by their good Examples to countenance the crying Sin of the Nation.

In a late Play, beside the (g) Swearing and (h) Cursing, there is a *Judge*, (i) who appears like a Cat upon the Gutter of the House; and (k) when he is taken thence, (l) he looks out from the *Vent-hole* of the Cellar, and (m) when he was almost got out, tumbles in again. Then (n) whilst he is hearing of a Cause, falls asleep upon the Bench: And his own Son saith of him, (o) *My Father is such an unaccountable Man, that the only way to recover him to his Senses, is to amuse him with a Cause in the Air.*

Mr. Collier (p) in his Reply to Mr. Dennis concerning the Abuse of the Clergy by the Stage, hath these words: *When the Badge of a Man's Office, which should give him Credit, is shewn ridiculous, I fancy, he hath reason to complain. If the Poet is of another mind, let him practise the same Liberty upon a Judge or a Lord Mayor, and see how the Jest will take.* He then thought, that they would not dare to do it; but now we see, that they dare to do any thing.

Neither do the Aldermen escape any better than the Judges. Their Election is thus described; (q) *Being cramb'd up into Offices among the Worshipful*: and a Mayor is call'd (r) one, who upon the City's Charge is made drunk at least for a whole Year. These have also (s) ridiculous Names, and sometimes (t) as ridiculous Epithets. They are rank'd with (u) Taylors, nay with (x) Pimps

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| (g) The Litigants, <i>Act</i> I. Sc. 1. l. 1. p. 21. l. 28. p. 23. l. 18. p. 24. l. 38. | (r) The Tender Husband, p. 21. l. 25. |
| (h) P. 9. l. 10. p. 31. l. 5, 6. p. 33. l. antepenult. | (s) An Act at Oxford, p. 30. l. 1. Love the Leveller, p. 6. l. 15. The Lawyer's Fortune, p. 11. l. 28. |
| (i) P. 24. l. 12. | (t) The Lawyer's Fortune, p. 12. l. 3. |
| (k) P. 25. l. 14. | (u) An Act at Oxford, p. 17. l. 4. Hampstead-Heath, p. 19. l. 12. |
| (l) P. 26. l. 2. | (x) Love the Leveller, p. 6. l. 15. |
| (m) P. 26. l. 33. | |
| (n) P. 34. l. 12. | |
| (o) P. 29. l. 15. | |
| (p) P. 23. | |
| (q) The Faithful General, p. 41. l. 45. | |

and

and Pickpockets; and described as such, who (n) will give Money for Titles of Honour, who take Bribes, and excuse all Offenders, who can but pay. Such who (o) wish one another at the Devil, are in the Poets Language fit for Aldermen. In one Play (p) the Poet joins together without distinction Cheats and Cuckolds, Aldermen and Cullies; and when he describes them, he tells us, that they all are

*Creatures a Muse should scorn, such abject Trass
Deserves not Satire's, but the Hangman's Lash:
Wretches so far shut out from Sense of Shame,
Newgate or Bedlam only can reclaim.*

The next are the Justices of the Peace in the Country. These are also mention'd by (q) ridiculous Names, represented as (r) exposing themselves, and affronted by others with all imaginable Rudeness in some whole Pages together, and call'd (s) the Reforming Justices, who make at least two hundred Pounds a Year of Whores and Pickpockets, and (t) live by Extortion and Connivance. They are exposed, as (u) guilty of Whoredom, as (x) talking Smut, and in love with young Girls; as (y) receiving of Bribes, and for the sake hereof excusing gross Offenders, but severely punishing such as have nothing to pay. Thus they make the Magistrates the Jest of the Play-Houses, and (z) send them away with a dishonourable Exit. And they also represent their Vices, not as particular to a few, but common to all, and indeed the constant Humour of the Age.

(n) Squire Trelooby, Prologue, p. 2. l. 3.

(o) The Fair Example, p. 1. l. 10.

(p) The Careless Husband, Prologue 1. l. 7.

(q) An Act at Oxford, Drama, Name 4. Hampstead-Heath, Drama, Name 4. The Humour of the Age, Drama, Name 4. The Northern Lass, Drama, Name 3, 4.

(r) The Humour of the Age,

p. 5, &c. p. 14, &c. p. 38, &c. An Act at Oxford, p. 37. Hampstead-Heath, p. 41.

(s) An Act at Oxford, p. 56. l. 19. Hampstead-Heath, p. 57. l. 28.

(t) The Humour of the Age, Dramatis Personæ.

(u) Ibid. p. 6. l. 22.

(x) Ibid. p. 15, 43.

(y) Ibid. p. 38. l. 7.

(z) Ibid. p. 7.

In one Play (a) Roger, puff'd up with a Conceit of his being transform'd into a Gentleman, cannot forbear making his Reflections on this occasion. When (saith he) *I am in a Commission of the Peace and Quorum, I will get me a Clerk, a good sensible Fellow, much wiser than my Worship; he shall do all the Business, and I'll have all the Credit, and the best half of the Fees.*

In (b) another Play a Constable speaking of a drunken Sot, saith, *He is guilty of no Crime but what Justice may wink at; for our whole County consists of walking Vessels of October. Now to accuse one Vessel to another, for no other Crime but being full, would be downright false Heraldry.*

In a third, Sir Paul is introduced as a Justice of the Peace, who was at first very zealous to reform the Vices of the Age; but soon turns to be a great Debauchee, after serious Debates and Resolutions. He then tells the Audience, that (c) *he will take a new Course of Life directly, and blasphemously pretends to Illuminations, as if the Scripture-Notion of Repentance was a turning from Virtue to Vice. Accordingly he resolves upon Rioting, Drunkenness, and Whoring. His arguing with himself is remarkable, (d) to turn Prodigal in point of Conscience, and (e) cares the Debauchees, as Men of the greatest Virtue. After this, Vexhem the Constable brings (f) a Whore before Sir Paul, who imprisons the Constable, and saith, (g) *Now, Lady, whereas you were brought before me as a Delinquent, I retain you as my Mistress.* Accordingly (h) he provides for her. He is (i) very angry, because she was stolen away for a Fortune; then (k) he is jested at for being a Commissioner of the Peace. He is (l) taken in a Spaniard's Habit, searching after his Whore: He is (m) carry'd to his own House*

(a) The Metamorphosis, p. 27.

l. 3.

(b) The Cocker of Preston, p. 26. l. 18.

(c) The Northern Lass, p. 37. l. 16.

(d) P. 38. l. 20.

(e) P. 39. l. 24.

(f) P. 46.

(g) P. 46. l. 31.

(h) P. 56. in fine.

(i) P. 63.

(k) P. 63. l. 23.

(l) P. 69.

(m) P. 69. l. 33.

for *Justice*, where he is ridiculously treated; then (n) he abuseth another Magistrate by the name of *Upstartical Justice*; and at last (o) he bribes the Constable to silence his Information.

In another *Play*, there is an antient *Knight* who had the Character of (p) a grave, sober, discreet Magistrate; an unwearied Opposer of Leudness and Debauchery, and a zealous Promoter of a Reformation of Manners; and yet he is made the sole Diversion of the Audience. To represent him as bad as possible, he frequently (q) swears, (r) curses, and (s) takes the Name of GOD in vain, even (t) imploring his Assistance in an adulterous Design. He saith, (u) that the Woman whom he intended to debauch, was the Object of his Adoration. He (x) invokes the Demons, Spirits, and Apparitions, upon this occasion. He (y) dresses himself like a Chimney-Sweeper, to accomplish his Designs; and then (z) he goes into a Sack to hide himself, where (a) he is discovered, and makes a dishonourable Exit.

To give an Instance more at large: In a later *Play*, printed Anno 1717. the Scene opens, and (b) the Constable saith, *If I carry my Point (Money) what signifies a little Perjury? There's many an honest Man keeps a Wife and Family by it.* Then he lays open such Villanies in a Justice of the Peace, which the World never heard of, except on the Stage, that the Audience may be prejudiced beforehand, and the Office render'd contemptible. Ay, (saith he) (c) you don't know what a good Trade a Justice of the Peace is. Then (d) he saith, *I will in a short Digression lay open to you the whole Mystery of Iniquity, which*

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| (n) The Northern Lads, p. 71. | p. 34. l. 6. p. 53. l. 10. p. 54. l. 1, |
| l. 12. | 2. p. 57. l. 10. p. 58. l. 10. |
| (o) P. 71. l. 40. | (t) P. 54. l. 14. |
| (p) Love in a Sack, p. 33. | (u) P. 14. l. 14. p. 23. l. 4. |
| l. 12. | (x) P. 53. l. 2. |
| (q) P. 11. l. 14. p. 17. l. 22. | (y) P. 41, &c. |
| p. 26. l. 15. p. 27. l. 6. p. 36. l. 9. | (z) P. 56. l. 15. |
| p. 44. l. 1. p. 48. l. ult. | (a) P. 57. l. penult. &c. |
| (r) P. 11. l. 12. p. 16. l. 7. p. | (b) The Perjuror, p. 2. l. 11. |
| 48. l. 4, antepenult. | (c) P. 2. l. 18. |
| (s) P. 12. l. 22. p. 16. l. 15. p. | (d) P. 3. l. 1. |
| 27. l. 22. p. 29. l. 18. p. 30. l. 6. | |

is thus in his own words: (s) You must know, here is an old Fellow qualified with Ill-nature and Avarice, by the help of a little Money and some Interest, gets into the Commission: He entertains a Clerk, some broken Attorney (for they make the best Clerks) he consequently has more Sense than the Justice, at least more Law; and for their Honesty, they are generally upon a Par. The Fees are divided into four parts, the Justice has two, the Clerk one, and the favourite Constable another. Besides which, the Justice out of his own Dividend allows twenty Shillings a Week to a Couple of Finders, (which are vulgarly called Informers) and a handsome Treat now and then to the Watchmen, for knocking Gentlemen down in the Streets, and swearing Riots against 'em the next morning. Thus every Man is willing to make the best of his Place. We inferior Magistrates can plead both great and antient Examples. Every Man must have his share of Profit. The Commonwealth is a great Machine, composed of many great and small Wheels, and every one must be pleas'd. Why, Sir, here is this old Justice, if he had fifty in Family, it would not cost him Twopence all the Year for Bread and Meat. Sunday-Morning is his Market-Day, when he never fails to take from Butchers, Bakers and Poulterers, (who venture to sell to poor Workmen, that can't buy on a Saturday-Night) Beef, Bread and Fowl enough to maintain his House the ensuing Week.

It is easy to observe the reason of all this Scandal thrown upon the Magistrates of the Land, namely, because they receive Information against Offenders, and put the Laws in Execution, which are made to prevent the profaning of the LORD's-Day. These are Crimes never to be forgiven; but the guilty must expect from the Stage the utmost Severity which either Satire or the Father of Lyes can invent.

When the Justice appears in Person, he tells the Audience, (t) that the Constable ow'd to him all that he was worth, and that (u) he himself had taken Meat from the Butcher, Cabbages from the Herb-Woman, and Bread from the Baker, for his own use; and to prevent their

(s) The Perjuror, p.3. l.7.

(t) P.8. l. penult.

(u) P.9. l.13.

complaining, the Constable shall swear a Riot against them. Then he saith, (x) I'll teach 'em to sell things on a Sunday, a pack of profane Wretches; and yet I hope they won't have the Grace to leave it off. After this, the Clerk tells the Justice, (y) There is one Goodman Conscience desires to speak with him. The Justice answers, He is not at Leisure, that he had heard of such a one; but he could not live in the City, and the Justice knew no such Person at the other end of the Town. That (z) he had such an Acquaintance formerly; but it was a great while ago: But he had no acquaintance with him since he was sworn into the Commission, neither did he desire it. Adding, (a) He is a troublesome Fellow, this same Conscience, and I must put him off. And therefore he orders the Clerk, (b) If ever Conscience comes again, tell him, I am not at home.

After this, (c) the Constable brings Actors before the Justice. They (d) whisper. The (e) Constable answers, Yes, yes, and please you. I'll swear as much as your Worship thinks fit against them. You know, Sir, I was never backward of serving your Worship upon any occasion. But what would you be pleased to have me swear? The Justice (f) bids him swear what comes uppermost. I only desire to bind them over. I shall be satisfied with my Fees, and five Pieces after to stifle the Indictment. Upon this, to make all Attempts for a Reformation of Manners ridiculous, the Justice (g) declares, I am for a thorough Reformation; and with the Zeal of an upright Magistrate will pursue it. I have ferretted every Hole, Crack, and Cranny in the Parish, that Vice could but put its Head into. There is not a Bawdy-house in the Parish that I am not acquainted with. I visit them twice or thrice a Week at least. Let me alone for Leudness. If there be a Whore more than ordinary in the Parish, I presently scent her out, I warrant you. Let me alone with the leud Women. I love to have the management of them myself. Upon this,

(x) The Perjuror, p. 10. l. 2.

(y) P. 10. l. 8.

(z) P. 11. l. 4.

(a) P. 11. l. 9.

(b) P. 11. l. penult.

(c) P. 12. l. 12.

(d) P. 13. l. 3.

(e) P. 13. l. 16.

(f) P. 14. l. 2.

(g) P. 14. l. 17.

(h) the Execution of the Law against profane Swearing is made the Jest of the Stage. Then two Women being brought before the Justice, he (i) expresses his leud Inclination to them both, and (k) owns it again. The *Actress* (l) rebukes him for it, and (m) he is made the Scoff both of Constable and others. The Justice adds, (n) 'Tis not the Sin, but the knowledge of it, that distinguishes the Thief. And (o) the World is all a Cheat, and Virtue but a Disguise, which, 'tis true, should never be thrown off, but where a Man knows his Company. Do but devoutly cast your Eyes upwards, and it is no matter where your Hands are. And when he is threatned to be discover'd, he twice, (p) on two occasions, saith, He can forswear it. The (q) Conclusion of the Play is a direct Invektive against prosecuting all Offenders; because the *Magistrates* are equally guilty; (Malice and Scandal can forge any thing in the Play-house, if it serves the Interest of Vice and Profaneness) and the last Speech to the Justice hath these Words: (r) For the future, I would have you less zealous against publick Follies, and begin a Reformation in your own Family. Forbear to persecute your Neighbours, and correct your self.

To mend the matter, the Author thinks himself under a necessity to declare in a Preface, that he meant not this of any particular Person. And, indeed, this may be true, if he design'd it to expose all the *Magistrates* in the Kingdom. And in the (s) Prologue he adds:

*Our Author lashes not a Whig or Tory;
But common Vices in fictitious Story.*

Now, it is not common for a Justice of the Peace to be so vile a Wretch, as he is here represented. Perhaps, there is not such an Instance in the Kingdom; or if there was, he could not hold his Commission long under so just and good a Government. But it is common

(h) The Perjuror, p. 19. l. 12.

(i) P. 22. l. 9. p. 23. l. 10.

(k) P. 27. l. 22.

(l) P. 27. l. 18.

(m) P. 28. l. 5, 6, 8, 16.

(n) P. 28. l. 20.

(o) P. 29. l. 19.

(p) P. 30. l. 2. p. 31. l. 9.

(q) P. 32. l. 14.

(r) P. 32. l. 9.

(s) Prologue, l. 16.

for the *Justices* of the Peace, (being encouraged by *His Majesty's Royal Proclamation*, read frequently in open Court) to execute the *Laws* against *Immorality* and *Profaneness*; and this is therefore what the *Poet* lashes, whilst he raiseth so much Scandal for no other purpose.

These Examples are so full, that we cannot wonder if the *Stage Poets* abuse all other inferior Officers. The principal among those who stick in their stomachs, are the *Informers*. The *Magistrates* act only by Evidence; and therefore if these can but be discouraged, the *Laws* and all other *Officers* will signify nothing. Accordingly, in two different *Plays* (for the Humour must not be lost) one *Driver* is represented as a *Reformer of Manners*, and informs the Audience, that he is (t) a *Scourge to publick Leudness*, but privately in love with *Whoring*, and a *Member of the Calves-Head-Club*. That he is (u) extremely malicious, and (x) makes *Two Hundred Pounds a Year of Whores and Pickpockets*. After this, he is represented as guilty of (y) *Cursing*, and (z) is buffeted and abused. Others speak of him, as (a) a *City Reformer*, and chief *Beggar-hunter*; as (b) *Carrion*, fit only for *Crows* to feed upon; and that (c) such a Man is impudent even to a Proverb. In other *Plays* an *Informer* is called a (d) *canting Fellow*, with no more Religion than an *English Whore*, and (e) one who is in want; and accordingly swears for no other reason but to get a Maintenance.

The Design of forming *Societies for Reformation of Manners* was most great and noble, and their Success has been very evident in most places, especially in and about

(t) An Act at Oxford, p. 5. l. 1. Hampstead-Heath, p. 5. l. 9.

(u) An Act at Oxford, p. 29. l. 33. Hampstead-Heath, p. 29. l. 33.

(x) An Act at Oxford, p. 46. l. 19. Hampstead-Heath, p. 47. l. penult.

(y) An Act at Oxford, p. 23. l. 9. p. 24. l. 11, 17, 25. Hampstead-Heath, p. 25. l. 26.

(z) Ibid.

(a) An Act at Oxford, p. 3. l. penult. Hampstead-Heath, p.

3. l. 24.

(b) An Act at Oxford, p. 37. l. 28. Hampstead-Heath, p. 42.

l. 20.

(c) An Act at Oxford, p. 50. l. 1.

(d) The Lawyer's Fortune, p. 9. l. 12.

(e) Faithful Bride of Granada, Epilogue, l. 10.

London, to the admiration of all good Men. However, these very Methods are subject to the Play-house Scorns. (f) *What signifies (saith an Actor) your reforming Society? The noble Exploit of demolishing a poor Sunday Apple-Stall! Here's Impiety against GOD, as well as Disrespect to Man. A Care for the Observance of the Fourth Commandment signifies nothing with them; and indeed they aim to destroy not only that, but all the rest.*

As to their treatment of *Juries, Bailiffs*, and other *Officers*, I shall give but one Quotation of each, because I have trespassed so long already upon this Subject.

The Juries.

(g) *I (saith an Actor) am one of the Grand-Jury, and consequently very malicious, and can hang thee right or wrong.*

The Bailiffs.

(h) *A Middlesex Bum-Bailiff is an Impudence ten degrees beyond the Devil.*

Other Officers.

(i) *Are you fit to appear in Offices in this Saint-like Age? A notorious leud Liver, and a Scandal to Reformation! To this it is answer'd, Why, who is fitter to be employ'd, than he that supports the Trade of the Nation? Here Vice is caressed as our Support, and necessary for Trade; and could the Actors have their will, the most profligate Wretches should have all the Places of Trust, and Profanencs alone should be a Qualification for Preferment.*

If then such must feel the Poet's Lash, who endeavour to reform Vice in other places, tho they let the Stage alone, what usage must they expect, who attempt to reclaim the Play-houses? They shall have Dirt enough cast at them, that some at least may stick; and whoever

(f) *Hampstead-Heath, p. 5. l. 11.* (h) *An Act at Oxford, p. 5. l. ult.*
l. 5. (i) *An Act at Oxford, p. 8. l. 22.*
 (g) *An Act at Oxford, p. 25. l. 31.* *Hampstead-Heath, p. 10. l. 20.*
l. 19.

escapes, they have their share. One (k) *Comedy* is from the beginning to the end on this Subject, and the *Epilogue* is very scandalous. Here an Enemy to the *Stage-Immoralities* is censured, despised, brought in guilty of Whoredom, and makes a dishonourable *Exit*. I thought, that *Tossing in a Blanket* was an Office too mean for a Poet: however upon occasion he can stoop so low; and accordingly he treats the Censurer of his *Vices* more like a Dog than a Christian, that so the *Title-Page* and the *Play* may be both of a piece. It is well that the *Law* secures *His Majesty's Subjects*, and restrains the Malice of the Poets; but by this we may observe what they would be at, if they had a *Power* proportionable to their own Inclination.

Sometimes they reflect on the Reformers of the Stage in their *Epistles Dedicatory*, and *Prefaces*, as (l) Enemies to the Church and present Government, and as (m) snarling Zealots; and tell us, that (n) now the Liberty of the Stage declines, and that Plays, as tho they were not dull enough before, must now, to oblige the affected Zeal and Humour of some kind of People, be robb'd of all the Life and Pertness (that is, the Blasphemy and Profaneness) which is in them.

They tell us also in their *Acts*, that such who oppose them, (o) do rail, they are (p) Whigs, they are (q) an hypocritical Party, nay (r) inveterate Hypocrites, who are Enemies to the Stage, and say, that (s) if the Stage did not make it its business to expose Knaves and Hypocrites, they would say nothing against it. (t) Do you think (saith one concerning an Enemy to the Stage Vices) that any Man alive could say so many severe things against both Sexes, without having a sufficient Experience of those Evils and Frailties in himself? They represent such, as guilty of (u) Whoring, and tell them, (x) that if they

(k) The Stage-Beaux toss'd in a Blanket.

(l) An Act at Oxford, *Epistle Dedicatory*, p. 4, &c.

(m) Zelmane, *Epistle Dedicatory*. p. 1. l. 7, &c.

(n) *Portsmouth Heiress*, *Preface*, l. 3, &c.

(o) The Gamester, p. 6. l. 16.

(p) Ibid.

(q) The Stage-Beaux toss'd in a Blanket, *Title-Page*, p. 43. l. 18. p. 58. l. 29. p. 59. l. 2.

(r) Ibid. p. 49. l. 17.

(s) Ibid. p. 50. l. 9.

(t) Ibid. p. 57. l. 14.

(u) Ibid. p. 56. l. 29. to the end of the Play.

(x) Ibid. p. 49. l. 18.

are such Zealots for Morality, they should first reform themselves. In their Censures they have no regard to Truth or Equity. If they can render such Persons despicable, it is no matter how they effect it: Nay, it is observable, that these Reflections may with equal force be applied against the preaching of the Word, and all Instructions in Religion: And indeed, if the Stage-Poets had their wills, it is to be doubted, that all would fare alike. In their Prologues and Epilogues, they are sometimes (y) wholly upon this Subject, when they speak more particularly to the Audience. There is one Quotation that I shall venture to transcribe, for the sake of the excellent English and smooth Running of the Verse, which is almost as remarkable as (z) the Poet's Scur-rility.

*Sure we've scap'd the Informer's Inquisition ;
The Disease is bad, and he a damn'd Physician :
Him no Motive does to Reformation lead
But Want ; he swears, because it gets him Bread.
He culls the Ill, and earns from thence his Food ;
He, with mending, he's ruin'd if the World is good.
No, great Examples shall reform the Stage :
Must we learn Manners from the vilest of the Age ?*

Had this come from a School-Boy, it would have deserved Correction ; but as it comes from a Stage-Poet, it is very fine, and deserves a Plaudite. It is abusive, and therefore excellent. I have heard of some Children, who learn to curse, before they can speak plain ; and the Poet writes scurrilously, when he cannot write Sense. Had he been a Child, he might have learn'd better Manners ; but as he is old, I doubt, it will be the more difficult to reclaim him.

Thus we see, that they spare neither Writers nor Reformers, (a) such thoughtless Criticks of the Age, as they

(y) The Faithful General, Prologue. The Female Wits, Prologue. The Rival Brothers, Prologue. The Stage-Beaux toss'd in a Blanket, Epilogue.

(z) The Faithful Bride of Granada, Epilogue, l. 8.

(a) The Faithful General, Epilogue, l. 1.

term them. Sometimes they have (b) a fling at them, and away again to another Subject; and sometimes they ridicule both them and the preaching of the Word of GOD together, as if both were alike Enemies to the Stage: and from hence we may explain what they offer on such occasions with a *double Entendre*. Some Instances of this nature may bear a publick View, and therefore let the Reader judge of these two.

(c) *To th' Stage the Army of Reformers come,
Sworn Foes to Wit, as Carthage was to Rome:
Their Ears so sanctified no Scenes can please,
But heavy Hymns, and pensive Homilies.*

And (d),

*With force and fitting freedom Vice arraign;
Tho' Pulpits flatter, let the Stage speak plain.*

It will not be amiss to give the Reader a taste of their *fine Language* in Prose as well as Verse. And because I will not tire him with many Quotations, I shall only take a few out of (e) one particular Comedy, The Author begins very roundly in (f) the *Epistle Dedicatory*, and tells us, that *the Stage hath no Enemies, but such as are Hypocrites, and real Enemies to Virtue*. And he gives this reason, *Because the Stage is a professed Enemy to them and their darling Vices*. This is a bold Assertion; and the Falshood is as evident as the Enmity. However, there is much more to the same purpose in the Play itself.

In (g) one place, an Opposer of the *Stage-Vices* is call'd, *A Man of loose Principles, who can be guilty of arrogating to himself a Righteousness above all Men, as well as a Judgment and Sense superior to all the Men of Wit in Town.*

(b) Squire Trelooby, *Prologue*, l. 22. The Biter, *Epilogue*, l. 24. and in the end. The carelefs Husband, p. 53. l. 10. The Gamester, p. 6. l. 16. The Stage-Coach, *Epilogue*, l. 7. Zelmane, *Preface*, p. 1. l. 8.

(c) Squire Trelooby, *Prologue*, l. 3.

(d) Ibid. l. 17.

(e) The Stage-Beaux tofs'd in a Blanket.

(f) P. 2. l. 18.

(g) P. 29. l. 8.

In (h) another place, an Enemy of the *Stage-Vices* is represented as endeavouring to debauch a Woman of the same Temper. He speaks thus: *Put off the Veil. I know you are an Hypocrite.* She answers, *Nay, now you begin to be abusive. An Hypocrite!* And he replies, *Nay, I am sure of it; for almost all our Party are so.*

I shall only add some Expressions which I find in the same Play, and only in the two following Pages.

(i) *They ought to abhor the Play-house, since they so often see their ugly Faces there.*

(k) *The Stage-Glass is not made to flatter Fools and Knaves, and therefore they and their Friends are for breaking the honest Mirror.*

(l) *Fools and Knaves have a real Quarrel with the Stage; not that it shews their Pictures deformed to themselves, but to every body else.*

And (m) *The greatest Pique Men have to the Stage, is, because their Follies and Vices are too conspicuous, and too well beloved.*

And now, since there is such a publick daring Method to prevent all *Reformation*, what can we infer from hence, but that without infinite Mercy, this Nation is ripe for *Ruin and Destruction?*

[Which GOD prevent.]

(h) The Stage-Beaux tofs'd in
a Blanket, p. 58. l. 29.

(i) P. 2. l. 37.

(k) P. 2. l. 39.

(l) P. 2. l. penult.

(m) P. 3. l. 4.





C H A P. XV.

Heaven, the Abode of GOD, exposed on the Stage.

AS the *Poets* on all occasions endeavour to undervalue *Religion* and *Reformation*, and as they extol *Profaneness*; so they also lessen the Joys of *Heaven*, which is the Reward for the one, and the Torments of *Hell*, which is justly due to the other.

When GOD was pleas'd in his Holy Word to persuade Men to turn from their Sins unto him, and to lead godly, righteous, and sober Lives, he also revealed the great Rewards which he should give to those who obey him, and urged it as an Argument to persuade us, or indeed to constrain us. It is called (a) an *Inheritance incorruptible, undefiled, and that fadeth not away, reserved in Heaven for the Servants of GOD*; (b) a *Crown of Glory, that fadeth not away*; (c) a *Crown of Righteousness*; (d) a *Crown of Life*; (e) a *being ever with the LORD*, and (f) *seeing him as he is*; (g) our *Hire*, and (h) our *Reward*. And from hence we are exhorted (i) to turn from Sin, (k) to the Practice of all manner of

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| (a) 1 Pet. 1. 4. | Heb. 10. 35. & 11. 26. 2 Joh. |
| (b) 1 Pet. 5. 4. | 8. Rev. 22. 12. |
| (c) 2 Tim. 4. 8. | (i) Ezek. 18. 21, 22, 27, 28. |
| (d) James 1. 12. Rev. 2. 10. | 1 John 3. 2, 3, 4. |
| (e) 1 Thess. 4. 17. | (k) Psal. 15. per tot. Psal. |
| (f) 1 John 3. 2. | 24. 4, 5. & 37. 39. Rom. 2. |
| (g) Mat. 20. 8. | 7, 8, 10, 11. & 8. 1. 1 Cor. |
| (h) Psal. 58. 11. Prov. 11. | 15. 58. 2 Cor. 7. 1. Tit. 2. |
| 18. Isa. 40. 10. & 62. 11. | 11, 12, 13. Heb. 12. 14. 2 |
| Mat. 5. 12. & 6. 1. & 10. 41, | Pet. 1. 4, 5, 6, 7, 8, 9, 10, 11. |
| 42. Luke 6. 23, 35. 1 Cor. 3. | 2 Pet. 3. 14. |
| 8, 14. Col. 2. 18. & 3. 24. | |

Duties,

Duties, (l) to Perseverance in them, and (m) to *endure Temptations*. The *Players* endeavour by various Methods to frustrate these Encouragements and Admonitions of GOD himself, and to prejudice their *Auditors* against them all.

For first in their *Plays* they frequently dispute and doubt whether there be any other World or not, and sometimes argue against it. This is doing their utmost to prove GOD to be a Lyar. A few Quotations may be sufficient for the Proof of this. One *Actor* saith positively, (n) *He that trusts to Futurity, is an Ass for his pains*. Another (o) arguing about the State of the Soul, saith, *Where shall I find it? The Learned can't agree where to place it; therefore I'll have no trouble about that*. Another asks this Question (p):

*Who can resolve me, what's beyond this Span?
Perhaps I may return to my first Nothing.*

And another (q) argues thus with himself:

*Bend, supple Conscience, when Life's to be gain'd;
That may be certain, what's hereafter, feign'd:
We know not what's on th' other side o' th' Skreen,
Beyond yon dreadful Curtain to be seen.*

But the *Poets* seem in doubt, that this is too gross to be imposed on the World. A future State is too plainly revealed, to be contradicted; and therefore they generally take other Measures.

First, They represent the Joys thereof as inconsiderable, and not worth the minding, or the parting with temporal Pleasures for their sakes. Accordingly in one *Play* (r) a *Supper upon Free-Cost* is three times com-

(l) *Mat.* 10. 22. *Luke* 22.
28, 29, 30. *Rev.* 2. 10.

(m) *James* 1. 12.

(n) *The Litigants*, p. 1. l. 1.

(o) *The Man's bewitch'd*, p. 29. l. 28.

(p) *The Conquest of Spain*,
p. 66. l. 22.

(q) *Jane Grey*, p. 64. l. 15.

(r) *The Humours of Purgatory*, p. 42. l. 3, 23. p. 43. l. 15.

Ch. 15. *Heaven vilified by the Stage.*

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pared to the Kingdom of *Heaven*; which is thus described in another (s):

*I tell you how the Men above
Enjoy their Pleasures, and their Love:
Ever Ranging,
Ever Changing,
Bumpers Drinking,
Never Thinking;
Thus they riot, thus they rove.*

Had this come from a Follower of *Mahomet*, it might have been excusable; but it sounds too gross from Professors of *Christianity*. And indeed the *Poets* write more agreeably to the *Alcoran*, than to the *Holy Scriptures*. Thus for example, the *Psalmist* speaks of *GOD*; (t) *Whom have I in Heaven but thee? and there is none upon Earth that I desire besides thee.* An *Astor* speaks thus of a Wife; (u) *She is all my Soul could wish for; but the Addition of a Father's Blessing.* Another speaks thus to his Mistress; (x) *I think, I have obtained the Summit of my Happiness in the Fruition of thy Charms.* A third calls a Woman, (y) *Thou Sum-Total of my Happiness.* And another saith (z);

————— *Do I accept her?
With greater Rapture, than the Wretch that's freed
From Death's convulsive Pangs, embraceth Heav'n.*

I suppose that there can be no danger in producing such Strains as these, and therefore I shall add some more.

- (a) *An immortal Spring of Joy.*
(b) *I prize no Joy above her.*

(s) The Cornick Masque, p. 10. l. 32.

(t) *Psal.* 73. 25.

(u) Love's last Shift, p. 77. l. 31.

(x) The Masquerade, p. 28. l. 34.

(y) The Drummer, p. 32. l. 32.

(z) Liberty asserted, p. 25. l. 29.

(a) *Pyrrhus and Demetrius*, p. 12. l. ult.

(b) *Thomyris*, p. 44. l. ult.

(c) *Soul of Pleasure, Heav'n and you must grant the Blessing.*

(d) *You are my Soul's Ambition: I have no Wish above ye.*

(e) *Blest will be my Condition, if you can love me.*

(f) *It is Life to be with her, and worse than Death to be without her.*

(g) *Not Saints to Heav'n with more Submission bow.*

I have no Will, but what your Eyes ordain;

Destin'd to love, as they are doom'd to reign:

That is, condemn'd to live with GOD in Heaven.

(h) *So much, so tenderly your Slave adores,
He hath no Thought of Happiness but yours.*

Neither are the Men only guilty of this Extravagancy; but the Women also treat the Men with the same Language. One saith to her Husband, (i) *I find all Joys in thee.* Another (k) saith to her Suitor, *All my Joy's in thee alone.* And a third, as modest as a Virgin Muse in these days, expresseth herself (l) thus at the Thoughts of being marry'd: *Oh! I am raised from the Anguish of a black Despair to a Heaven of Hope and Happiness.*

In one Play a Shepherd (m) prays his Mistress to bless a Lover, and at another time the Shepherdess is as forward to say, (n) that *where this Love is away, there is no Delight,* and consequently no Blessing. If all this is not monstrously impudent, and the highest Affront to the Modesty of the Female Sex, it will be hard to assign what is.

But to proceed: In another Play, suffering for a Mistress is call'd (o) a *sweet Martyrdom.* When a Lover courts his Mistress, and is refused, this is stiled (p) the *falling*

(c) *Thomyris, p. 53. l. 13.*

(d) *Camilla, p. 35. l. 4.*

(e) *Ibid. p. 35. l. 19.*

(f) *Clotilda, p. 4. l. 18.*

(g) *British Enchanters, p. 7. l. 8.*

(h) *Ibid. p. 7. l. 29.*

(i) *Phadra and Hippolytus, p. 32. l. 18.*

(k) *Myrtillus, p. 21. l. 7.*

(l) *The Perplex'd Couple, p. 63. l. 15.*

(m) *Love's Triumph, p. 8. l. 35.*

(n) *British Enchanters, p. 17. l. 20.*

(o) *Arfinoe, p. 14. l. ult.*

(p) *Pyrrhus and Demetrius, p. 31. l. 18.*

a Martyr to her Pride : as if they, who suffered for the Cause of Christianity, were disappointed in their Endeavours and Expectations. And the *Moral, Design, and Conclusion* of one whole Play, is to equal the Joys of Love with the Joys of Heaven, and to illustrate the Similitude, because we (q) obtain them both by Sufferings.

*Our present Joy is sweeter by past Pain :
To Love and Heav'n by suff'ring we obtain.*

When Lovers are crown'd with Success, they declare their Satisfaction in the most extravagant Expressions : That (r) they do not envy Jove in his supreme Grandeur, but count themselves as happy as a GOD ; they (s) declare themselves blessed, with a *Hail happy Hour !* and call it (t) a compleat Joy, and a blessed Day, when the Lovers meet their *Mistresses*. Their Satisfaction, when they obtain their Wishes, are call'd (u) Joys that never pall, and (x) never waste, (y) endless Pleasures and golden Treasures, (z) a Pleasure beyond expression, in which all is Joy, and all is Blessing. It is possible to produce (a) some Strains upon this occasion, which have a Tincture of Smut ; tho I cannot forbear to transcribe others, which have a mixture both of Impudence and Blasphemy.

(b) *Bless'd above measure, our Joys are compleat.*

(c) *My Sighs with Pain respiring,
Are only breath'd for thee :*

*'Tis what my Soul's desiring,
Thy Love's a Feast for me ;*

The sweetest Bliss, the dearest Treasure.

(q) Compare The British Enchanters, p. ult. l. penult. with Rom. 8. 18. 2 Cor. 4. 16, 17. Heb. 2. 10.

(r) Arsinoe, p. 48. l. 1.

(s) Camilla, p. 37. l. 2.

(t) Love's Triumph, p. 8. l. 35. British Enchanters, p. 38. l. 15.

(u) Clotilda, p. 2. l. 22, 23.

(x) Ibid. p. 23. l. 16.

(y) Pyrrhus and Demetrius, p. 36. l. 15.

(z) British Enchanters, p. 19. l. 3.

(a) Hydaspes, p. 30. l. 31.

(b) Almahide, Interlude 2. in the End.

(c) Ibid. p. 56. l. 12.

(d) *The Stars have given me Rest,
And Love yields all I want :
This sighing Soul, this tortur'd Breast,
Hath all that Heav'n can grant.*

Our blessed Saviour asks this Question, (e) *What shall it profit a Man, if he shall gain the whole World, and lose his own Soul?* We know what Answer a Christian would make. An Actor on the Stage hath this Expression (f) ;

*Let Dotards rail, and pride themselves in Conscience :
Whilst I each Bliss within my Grasp surprize,
I'll leave to them Reversions in the Skies.*

But, Secondly, the Poets represent the Joys on Earth as preferable to the Joys in Heaven. This may be proved from what hath been already mentioned, and therefore I shall give but one more Instance in each Sex. A *Virgin Actress* hath this Expression ; (g) *In what or where the Joys of Heaven consist, lies deeper than a Woman's Line can fathom ; but this we know, a Wife must in her Husband seek for hers.* And an Actor gives (h) this Reason for the Preference :

*They taste of Death, who do at Heav'n arrive ;
But we this Paradise approach alive.*

These Flights are much too high, and therefore I shall descend to others, where the Poets set both upon a Par. And here I might produce a great Variety of Instances, where sometimes (i) a *Woman* beloved, and sometimes (k) a *Man*, sometimes (l) *Love* in general,

(d) *Hydaspes*, p. 72. l. 23.

(e) *Mat.* 16. 26. *Mark* 8. 36.

(f) *The Perfidious Brother*, p. 23. l. 9.

(g) *The False Friend*, p. 28. l. penult.

(h) *The Man of Mode*, p. 200. l. 27.

(i) *The Victim*, p. 35. l. ult.

p. 36. l. 1, 2. *Titus Manlius*, p. 55. l. 29.

(k) *Myrrillo*, p. 21. l. 7. *The Man of Mode*, p. 186. l. 25. p. 259. l. 7. *The Royal Convert*, p. 23. l. 4. *Titus Manlius*, p. 55.

l. 29.

(l) *The Mistake*, p. 36. l. 30. and

and sometimes (m) *Love* in particular is equal'd to the Delights of Saints and Angels in the other World.

In one *Play* a Man is call'd by a Woman, (n) *My everlasting Love*, and a Woman is call'd by a Man, (o) *My Life, my Soul*, and (p) *My all that's charming*; and is address'd to with these Expressions, (q) *My Heart, my Soul, and Body into the bargain, is at your Service*; and (r) *my Heart is all thy own*. In another a Woman is call'd (s) *The Sum-Total of my Happiness*. And in a third, a *Christian King* compliments his *Queen* with this Expression, (t) *The Summit of my Hopes, my Height of Bliss*; as if *Marriage* was the greatest Expectation of a *Christian*.

When Lovers obtain their Mistresses, they express themselves with such Raptures as these.

(u) *I am bless'd.*

(x) *I can want nothing here; possessing thee;
All my Desires are carry'd to their Aim
Of Happiness: there's no room for a Wish,
But to continue still this Blessing to me.*

(y) *Thus kneeling, let me receive the mighty Blessing.
For now I have obtain'd the End of all my Wishes. I know
no Happiness beyond this.*

(z) *'Tis she, for whom I have sigh'd and search'd so
long. Now I am bless'd indeed.*

If I quoted to the utmost, I might fill a Volume in reciting such Expressions. But as none can doubt the Truth of this Charge, who ever saw or heard a *Play*; so I shall mention but two other Instances.

(a) *Take me to your Arms; for here's the greatest*

(m) *The Cruel Gift*, p. 35.
l. 15. Wit at a pinch, p. 18.
l. 5.

(n) *The Wonder*, p. 22. l. 11.

(o) *Ibid.* p. 22. l. 12.

(p) *Ibid.* p. 12. l. 16.

(q) *Ibid.* p. 41. l. 23.

(r) *Ibid.* p. 71. l. 5.

(s) *The Drummer*, p. 32. l. 32.

(t) *Lucius*, p. 21. l. antepen.

(u) *The Portsmouth Heiress*,
p. 53. l. 4.

(x) *The Fatal Marriage*, p.
154. l. 34.

(y) *The Perplex'd Couple*, p.
67. l. 12.

(z) *The Platonick Lady*, p. 70.
l. 1.

(a) *The Maid the Mistress*,
p. 49. in fine.

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Bliss

Bliss that Life or Nature (that is, GOD himself) can bestow.

(b) *Every Good that Nature (that is, GOD himself) can bestow,
And ev'ry Charm is center'd sure in thee.*

Besides, the Poets in this case make no distinction between Good and Evil; between a chaste Love, and a brutish Lust. Whoredom is call'd (c) *Immortal Pleasures*, (d) *Joy's Immortal*, (e) which raise the Soul to Heaven above, and (f) a *Revelling in Pleasures Imperial*. Thus an *Adulteress* is (g) ador'd by a Man, and an *Adulterer* is call'd (h) her *Soul's Delight*, by the very Woman whom he debauches.

In (i) one *Play*, an *Actor* being willing to commit *Incest*, expresses his Lust by calling it *the enjoying his Heaven one Moment*; and further paraphraseth on this Expression :

*That Moment were Eternity in little ;
A mighty Sum, but taken on Content,
To save the tedious telling o'er and o'er.*

Now a tedious Eternity, or Computation of Time in *Heaven*, is such a profane Description, the like whereof is scarcely heard of, except in the *Play-House*. And it is much to be doubted, that they who can delight to hear it so represented, will never be admitted into it.

Besides, (k) the Temptations to *Whoredom* are said to be irresistible; so that GOD himself cannot blame those who are guilty. And in the same *Play*, when (l) *Gonzales* was

(b) *The Perplex'd Lovers*, p. 18. l. 25. with p. 11. l. 19. p. 49. l. 22. antepenult.

(c) *The Rival Brothers*, p. 73. l. 3. (g) *Love in a Sack*, p. 14. l. 14. p. 23. l. 4.

(d) *Venus and Adonis*, p. 11. l. 16. (h) *Rosalind*, p. 15. l. 7.

(e) *Ibid.* p. 15. l. antepenult. l. 4. (i) *Love Triumphant*, p. 34.

(f) *Woman is a Riddle*, p. 10. l. 26, 28, &c. compared p. 39. l. 10. (k) *The Wonders in the Sun*,

(l) *Ibid.* p. 15. l. 27.

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carry'd into the *Planetary Region*, and told of *Pimping* there, he admired at it, saying, *I thought this had been a little too near Heaven to use that Folly, as being so notorious in our World*: But he was soon silenc'd with this Answer; *Worlds, for that matter, Friend, are much alike. Besides, what you call Folly, is a Virtue here.*

Here it is too evident, what Notions our *Poets* have of another World, and how the general Strains of Courtship or Leudness in almost every *Play*, are in such words, than which nothing can be more profane and extravagant. Every *Hyperbole* is skrew'd up to *Blasphemy*. It is *Heaven* itself, or more than *Heaven*, to enjoy an *Actor* or an *Actress*; and *Hell*, or worse than *Hell*, to be deprived. *Eternity* is comprehended in a Moment. And the Expressions which should be abhor'd with the utmost Indignation, are received with an unusual Satisfaction. The *Hero's* Mistress, or his Whore, is no less than his *Deity*, whilst she is pleased to be worshipped as such, and contented to take to herself the Honour due to GOD alone. She disposes of his Reason, prescribes his Motions, and commands his Interest. On the other hand, the *Women* lay aside all Sense of Decency and Modesty; and address themselves to Men in the same Language. Thus, to use an *Actress's* words, (b) *Lovers adore their Objects*. What Sovereign Respect, what Religious Address, and what idolizing Raptures are we pester'd with? *Shrines*, and *Offerings*, and *Adorations*, are nothing upon such solemn Occasions. Thus Love and Devotion, thus Ceremony and Worship are confounded, and the *Sparks* are taught to court their Mistresses, as others say their Prayers.

In *Scripture*, the Salvation of our Souls is represented as (c) the *End* of our Faith, our Hope, and our Endeavours. Upon the Stage a *Serving-Man* thus speaks to a *Priest*, who afterward appears to marry his Mistress to a Lord: (d) *Sir, I won't be saved your way; I hate a Priest, and I defy the Devil.*

Our blessed Saviour (e) tells us a Parable of *Lazarus*,

(b) The Wonder, p. 38. l. 25.

(c) 1 Pet. 1. 9.

(d) The Beaux Stratagem, p.

44. l. penult.

(e) Luke 16. 21, 23.

that he desired to be fed with the Crumbs which fell from the rich Man's Table, and was afterward carry'd by the Angels into Abraham's Bosom. To ridicule the first Expression, (f) *What* (saith an Actor) *would those poor Ladies, that are confin'd at Court, give for the Crumbs of Lovers, that sigh and fall from your Table?* And to undervalue the other, (g) *Shall she* (a Maiden) *lie in the Arms of such an enervate Cripple?* She had better lie in Abraham's Bosom: As if it was a Place of exquisite Misery.

Our blessed Saviour also in his most excellent Prayer for the whole Church, immediately before his Crucifixion, hath these words (h):

This is Life eternal, that they may know thee, the only true GOD, and Jesus Christ, whom thou hast sent.

Upon the Stage, an Actor finding that his Mistress loves him, saith (i);

*This, this is Life indeed! Life worth preserving!
Such Life as Juba never felt till now.*

And a little after (k);

My Joy! my Best-belov'd! my only Wish!

And now, if GOD should (l) *swear in his Wrath, that they shall never enter into that Rest which they despise, nor enjoy more than what they wish for; how wretched and miserable must such Men be to all Eternity?*

(f) The Roving Husband re-claim'd, p. 32. l. 16.

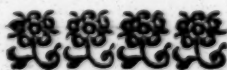
(g) The Amorous Miser, p. 12. l. 24.

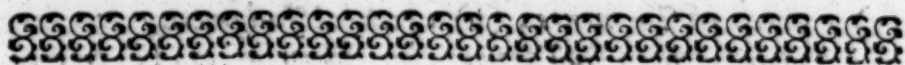
(h) John 17. 3.

(i) Cato, p. 49. l. 17.

(k) Ibid. p. 49. l. 25.

(l) Psal. 95. 11.





C H A P. XVI.

*Hell, the Prison of the Devils, magnified
on the Stage.*

AS the Poets endeavour to expose and vilify Heaven, the Abode of GOD; so they take as much pains to magnify Hell, the Prison of the Devils. If Satan is the God whom they serve, and the King whose Interest they endeavour to promote, it cannot be expected but they will endeavour to set off the Place of his Confinement to the utmost advantage, represent it as a Palace, and turn the everlasting Chains of Darkneſs into Ornaments of Gold. And therefore, because this Method doth more directly tend to the Honour of the Devil, I ſhall be the larger in detecting the Impiety of it.

(a) It may not be improper in a word or two to conſider what a frightful Idea the Holy Scriptures give us of Hell. It is deſcribed by all the Circumſtances of Terror, by every thing dreadful to Senſe, and amazing to Thought. The Place, the Company, and the Duration, are all Conſiderations of Aſtoniſhment. It is compared in Scripture to (b) Tophet, and (c) the Valley of the Son of Hinnom, where the Children were moſt barbarouſly burnt in the Fire to the Idol Moloch.

The Place in Scripture is call'd (d) the loweſt Hell, (e) outer Darkneſs, where there is weeping and gnawing

(a) Collier's Short View of the Stage, p.191.

(b) Iſa. 30. 33.

(c) Mat. 5. 22, 29, 30. & 10. 28. & 18. 9. & 22. 15, 23. Mark 9. 43, 45, 47. Luke 12. 5. James 5. 6. where the word Gehenna, or Hell, is derived from two Hebrew words, which

ſignify, The Valley of Hinnom. See Levit. 18. 21. & 20. 2.

Joſh. 15. 8. 2 Kings 23. 10.

Jer. 7. 31, 32. & 19. 5.

(d) Deut. 32. 22. Prov. 7.

27. Iſa. 14. 9. Mat. 11. 23.

Luke 10. 15.

(e) Mat. 8. 12. & 13. 30,

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of Teeth, (f) the Lake of Fire, and the second Death; (g) a place of Torments; (h) a fearful Judgment, and fiery Indignation, which shall devour the Adversaries; (i) Snares, Fire and Brimstone, and a horrible Tempest, which shall be the Portion of the Wicked; and (k) a Lake of Fire burning with Brimstone.

The Company for which it is prepared, are (l) the Devil and his Angels, and all others who shall be accursed of GOD; and the duration of this Fire and Punishment is (m) everlasting, where (n) the Worm of Conscience never dies, and the Fire of GOD's Judgments cannot be quenched. And therefore it is called (o) unquenchable Fire, (p) everlasting Destruction from the Presence of the LORD, and from the Glory of his Power; and (q) a Prison, from whence there is no coming out, until the utmost Farthing is paid, which can never be done. And why hath GOD given us this solemn Warning? Is it not to awaken our Fears, and guard our Happiness? Is it not to restrain the Disorders of our Appetite, and to keep us within the Bounds of Reason and Duty?

And as for the *apostate Angels*, the Scriptures inform us of their lost Condition; of their Malice and Power; of their active Industry and Experience; and all these Qualities corresponding to their depraved State, the Antiquity of their Being, and Fall, and the Misery of their Punishment. The Devil is described as (r) a Sinner, (s) a Lyar, and a Murderer from the beginning; as (t) a subtle Adversary, and (u) with perpetual Enmity. He is called (x) a strong Man armed, (y) an Enemy, (z) a great red Dragon, (a) a roaring Lion, who walketh about

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| (f) Revel. 20. 14. | (p) 2 Theff. 1. 7, 8, 9. |
| (g) Luke 16. 23. | (q) Matth. 5. 25, 26. |
| (h) Heb. 10. 27, 31. | (r) 1 Joh. 3. 8. |
| (i) Psal. 11. 6. | (s) Joh. 8. 44. |
| (k) Revel. 19. 20. Revel. 20. | (t) Gen. 3. 1. |
| 10, 15. | (u) Gen. 3. 17. |
| (l) Matth. 25. 41. | (x) Matth. 12. 29. Luke 11. |
| (m) Matth. 25. 41, 46. | 21. |
| (n) Isa. 66. 24. Mark 9. 44, | (y) Matth. 13. 39. |
| 45, 46, 47, 48. | (z) Rev. 12. 3. |
| (o) Matth. 3. 12. | (a) 1 Pet. 5. 8. |

seeking whom he may devour, (b) the Prince, and (c) the God of this World, (d) the Prince of the Power of the Air, and the Spirit which worketh in the Children of Disobedience; (e) Principalities and Powers, the Rulers of the Darkness of this World, and spiritual Wickedness in high places. We are told of (f) his Devices, (g) his Snares, and taking Men captive at his will; and that (h) for this purpose he transforms himself into an Angel of Light. We are therefore exhorted to (i) be sober and vigilant, to (k) resist him, to (l) give no place to him, and (m) to put on the whole Armour of GOD for this purpose. And for our encouragement, we are told, that (n) Christ Jesus will assist and succour us, who (o) came into the World to conquer and destroy the Devil and all his Works. Besides, we are told of the Punishment which shall be inflicted on the Devil and all his Angels. That (p) they shall be judged by the Saints, and (q) they are already delivered into Chains of Darkness, to be reserved unto the Judgment of that great Day. And why are they painted at in all the formidable Appearances imaginable, and their Misery thus described? Is it not to alarm our Caution, and put us upon the utmost Defence, that we are not seduced by them to fall into the same Condemnation?

Let us now see how our modern *Poets* represent these unhappy *Spirits*, and their Places of Abode. Why, very entertainingly! They who have a true taste for Atheism, can never be better regaled. Here they rally upon *Hell* and *Damnation* with a great deal of Air and Pleasantry, and only design by it to make Diversion for the Audience: and here it is set before their Eyes in different Representations, but all for Sport and Pastime.

(b) *Joh. 12. 31. Joh. 16. 11.*

(c) *2 Cor. 4. 4.*

(d) *Ephes. 2. 2.*

(e) *Ephes. 6. 12.*

(f) *2 Cor. 2. 11.*

(g) *2 Tim. 2. 26.*

(h) *2 Cor. 11. 14.*

(i) *1 Pet. 5. 8, 9.*

(k) *Jam. 4. 7.*

(l) *Ephes. 4. 27.*

(m) *Ephes. 6. 10, 11, 12, 13, 14, 15, 16, 17.*

(n) *2 Cor. 12. 7, 8, 9. Heb. 2. 18.*

(o) *Heb. 2. 14. 1 Joh. 3. 8.*

(p) *1 Cor. 6. 3.*

(q) *2 Pet. 2. 4. Jude, ver. 6.*

In one Play, (r) as a Woman is going along the Stage, a Cavern opens, and several Devils appearing, carry her under-ground. After this, we have (s) for the Scene a Desert, and Hell appears open at a distance. Then (t) an Actor enters into Hell, encounters the Devils, puts them to flight; and, to shew that the Punishments are not eternal, he (u) leads out the Woman, who was carried thither in the aforesaid manner.

But because the Story of Hercules's leading Omphale out of Hell, thus represented on the Stage, owes its Original to the Heathen Poets, therefore our modern Writers labour to represent the Scripture-Account thereof as no more than a poetical Romance. If Hercules cannot be advanced upon an equal foot with our Redeemer, who descended into Hell to free us from the Torments thereof; then the Scriptures shall be thrust down to the same level with the Writings of Hesiod or Ovid. For thus saith an Actor:

(x) *I'll force ten thousand Hells to save my Bride;
I'll shake the Realms where Pluto reigns,
And make his Devils feel the Pains
Alcides taught 'em once before.*

And to clear up the matter, this Actor is a Christian Hero upon the Stage.

Another saith in another Play, (y) *The Plagues that Heathen Poets feign in their fabulous Hell, are all really doubled upon me.* And a third saith (z),

*Wish the whole Frame of Nature were dissolv'd,
That all things to a Chaos were resolv'd:
There is some Charity in this Desire,
Since with our Loss, our Sorrows would expire.*

According to this Notion, there is an end of Punishment, when the World is dissolv'd; and the Account

(r) Hercules, p. 40. l. 5.

(s) Hercules, p. 44.

(t) Hercules, *ibid.*

(u) Hercules, p. 46.

(x) Rinaldo, p. 25. l. 29.

(y) The Apparition, p. 60. l. 26.

(z) The comical Revenge, p. 44. l. 38.

of *Christ's* coming to take Vengeance upon such as know him not, depends upon a like foundation with what the *Poets* affirm of *Æacus*, *Minos*, and *Rhadamanthus*, in the other World. According to this, the future Resemblance of *Tophet* in *Scripture* must be no better grounded than the *Story* of *Styx* in *Homer*; the *Lake* of *Brimstone*, and that of *Phlegethon*, is alike dreadful; and we have as much reason to believe the Torments of *Tantalus* and *Prometheus*, as those of the *Devil* and the *Damn'd*. These are lamentable Consequences! And yet I cannot see how the *Poets* can avoid them, whilst they make a Jest of both, and treat them alike. In one *Play*, *Hell* is (a) call'd *A mere Glass-House*, where the *Devils* are continually blowing up *Mens Souls* on hollow *Irons*, and the *Fire* never goes out. And must (b) our *Saviour's* Description of *Hell*, (where the *Worm* dieth not, and the *Fire* is not quenched) be thus derided, and put into the Mouth of a Madman? Is not the drolling upon the Vengeance of a just *G O D*, and the Miseries of the *Damn'd*, a sad Instance of Irreligion, and a sadder Prospect? Besides, is not the Effect of such an Entertainment very admirable? To see *Hell* thus play'd with, is a mighty Refreshment to a leud Conscience, and a bias'd Understanding. It heartens the young Libertine. It confirms the Well-wishers to *Atheism*, and makes *Vice* bold and enterprizing. Such Diversions serve to dispel the Gloom, and varnish over the Horrors of the Shades below, and are a sort of Insurance against Damnation.

But the *Poets* fearing that they cannot make their Audience wholly disbelieve it, take other methods to trifle with, and extenuate the Miseries of it. For this reason the word *damn'd* is frequently applied to things which are insignificant, and always to things which relate only to this Life.

Sometimes they give this *Epithet* to one another, as to (c) a

(a) The unfortunate Dutchess of *Malsi*, p.48. l.31.

(b) *Mark* 9. 43, 44, 45, 46, 47, 48.

(c) *A Woman's Revenge*, p.

47. l.14. *Ignoramus*, p.52. l.3.

Injur'd Virtue, p.47. l.26. The

artful Husband, p.47. l.10. Cob-

ler of *Preston*, p.38. l.21. Hu-

mours of *Purgatory*, p.41. l. 9.

Man

a Man, (d) a young Man, to (e) an old Man, to (f) a French Man, to (g) a Musician, and to (h) any Woman without distinction. Thus a Woman is call'd (i) the damn'd cunning Devil, or (k) the damn'd She-Devil, and a Servant is call'd (l) a damnable Demon; tho it is observable that they never treat the Devil himself in such a manner. Sometimes they give this Epithet to (m) their own Plays, and (n) Poetry. Sometimes to Virtue itself, and those things which should make them better, as to (o) good Counsel, to (p) Gravity, and to (q) Temperance. This is the Character (r) which they give of the Life of a Fish in Water, because the Liquor in which he lives is but small. And in short, they give this Epithet (s) to many other Particulars,

too

Man of Mode, p. 225. l. 20. The Masquerade, p. 24. l. 8. Perfidious Brother, p. 28. l. 22. Squire of Alsatia, p. 10. l. 29, 33. p. 29. l. 19. p. 32. l. 34. p. 49. l. 11. p. 66. l. 9. p. 70. l. 24. p. 74. l. 36. Three Hours after Marriage, p. 23. l. 8.

(d) Sawny the Scot, p. 57. l. 11.

(e) Love in a Sack, p. 47. l. 16.

(f) Sawny the Scot, p. 23. l. 14. p. 57. l. 27.

(g) Ibid. p. 26. l. 16.

(h) A Woman's Revenge, p. 35. l. 31. Ignoramus, p. 44. l. 36. The Amorous Widow, p. 6. l. 30. Artful Husband, p. 38. l. 2. Comical Revenge, p. 21. l. 5. The cruel Gift, p. 128. l. 2. p. 133. l. 15. The Masquerade, p. 10. l. 1. Perplex'd Lovers, p. 13. l. 12. Squire of Alsatia, p. 13. l. 22. p. 22. l. 13.

(i) The Perplex'd Lovers, p. 13. l. 12.

(k) Squire of Alsatia, p. 22. l. 13.

(l) Love in a Sack, p. 29. l. penult.

(m) Love the Leveller, Epilogue, l. 15. Man of Mode, p. 240. l. ult. The Masquerade, p. 4. l. 14.

(n) Three Hours after Marriage, p. 24. l. 21.

(o) Squire of Alsatia, p. 34. l. 33.

(p) Royal Convert, Prologue, p. 1. in fine.

(q) The Apparition, p. 2. l. 5.

(r) Squire of Alsatia, p. 61. l. 1.

(s) As to an Assurance or Impudence, Love in a Sack, p. 12. l. 18. To Beer, The Cocker of Preston, p. 11. l. 8. To Cheats or Tricks, The Humours of Purgatory, p. 39. l. 14. To Cant, The Earl of Mar marr'd, p. 3. l. 27. To the Day, The Man of Mode, p. 264. l. 28. To Curiosity, Woman is a Riddle, p. 4. l. 32. To Dancing, The Man of Mode, p. 236. l. 25. To double Meaning, The Cruel Gift, Epilogue, p. 2. l. 14. To a Dress, Thomyris,

too tedious to be named. Sometimes (t) this Expression, and (u) another of the same derivation, signifies only *very much*. According to the Language of the *Play-house*, (x) to *damn*, or (y) to *curse*, signifies no more than for a Man to disapprove thereof; and (z) to *save a Poet*, is only to encourage his Performance. Sometimes (a) *Damnation* is wish'd to those things which have neither Life nor Sense. And one *Actor* saith to another, (b) *I'll see you damn'd*, as if it would prove a satisfaction. Besides, (c) *damning* or *saving* is applied to a *Play*, and the Actions of our dear Redeemer attri-

Thomyris, p. 32. l. 26. The Squire of *Alfasia*, p. 26. l. 11. To *Drudgery*, The Squire of *Alfasia*, p. 44. l. 38. To *Flambeaux*, Woman is a Riddle, p. 52. l. 26. To *Fortune*, The Man's bewitch'd, p. 54. l. 28. To a *Grate*, The Wonder, p. 6. l. 11. To *Hyde-Park*, A Woman's Revenge, *Epilogue*, l. 14. To *Jealousy*, She wou'd if she cou'd, p. 93. l. 3. p. 130. l. 4. To an *Intrigue*, Woman is a Riddle, p. 85. l. 19. To a *Lampoon*, The Man of Mode, p. 185. l. 11. To a *Look*, Love's last Shift, p. 9. l. penult. To a *Madman*, The Busy-Body, p. 15. l. 21. To a *Mistake*, The Cobbler of *Preston*, p. 17. l. penult. To a *Picture*, The Artful Husband, p. 68. l. antepenult. To a *Shell*, The Rival Fools, p. 56. l. 13. To *Sticks*, Lucius, *Epilogue*, p. 1. l. ult. To a *Story*, The Man of Mode, p. 203. l. 26. To a *Dish of Tea*, The Masquerade, p. 6. l. 33. p. 8. l. 1. To the *Time of Night*, The Man of Mode, p. 236. l. 6. To *Trouble*, She wou'd if she cou'd, p. 92. l. 33. To a *Voice*, The Amorous Widow, p. 19. l. 11.

(t) A Woman's Revenge, p.

55. l. 33. Artful Husband, p. 44. l. ult. p. 66. l. 20. The Masquerade, p. 5. l. 23.

(u) Woman is a Riddle, p. 25. l. 13.

(x) Injur'd Virtue, *Epilogue*, p. 2. l. 5. Lucius, *Epilogue*, p. 2. l. 11. The Apparition, *Prologue*, l. 22. The artful Husband, *Prologue*, l. antepenult. The Beaux Stratagem, *Epilogue*, l. 4. The Busy-Body, *Prologue*, verse 35. ult. The Country Lasses, *Prologue*, l. 21. Force of Friendship, *Epilogue*, l. penult. Perfidious Brother, *Epilogue*, l. 8, 30. Perplex'd Couple, *Epilogue*, l. 15. Royal Convert, *Prologue*, l. 29. Three Hours after Marriage, *Prologue*, l. 10. p. 23. l. 20. Woman is a Riddle, *Prologue*, l. 10. p. 23. l. antepenult.

(y) The Apparition, *Epilogue*, l. 35.

(z) The Apparition, *Epilogue*, l. 42. The Force of Friendship, *Epilogue*, l. penult.

(a) The Wonder, p. 73. l. penult.

(b) Humours of Purgatory, p. 18. l. 20.

(c) The Wonder, *Prologue*, l. 6.

buted

buted to the *Audience*, who sit on the Benches, like *Christ* himself on the *Clouds*, when he shall come to judge the *Quick and the Dead*. What such a familiarity with the Word upon the *Stage* should mean, is unaccountable, unless it is to bring it into contempt; and that the *Audience* should the less regard or fear it at another time, especially when the Thoughts of a future Misery might put a restraint on them, whilst they are running in to it.

Another way of extenuating the Torments of Hell, is by supposing that they may be eased, or wholly removed by some particular Enjoyments there. Thus an *Actor*, courting of his Mistress, hath (d) this Expression :

*I would descend to Hell, could Hell retain you ;
But Hell would be no Hell when you were there.*

Another method of Extenuation, is by Comparisons. In these the *Poets* constantly make the Torments here on Earth, to be worse than the Torments of *Hell*. Instances of this nature may be found in very many of our *Plays*, and therefore I shall venture to transcribe the more.

(e) *Why should we fear worse Pains to feel ?*

The married Wretch has sure no other Hell.

(f) *Stones, Furies, Wheels are slight to what I suffer,
And Hell itself's Relief.*

(g) *Would I were a League under-ground, or in any other Hell but this.* Spoken by one who was teaz'd with the Courtship of an old Widow.

(h) *I must go home to her, (meaning his Wife) and I had rather go to the Devil by half.*

(i) *To want Money is the Devil.*

(k) *The Devil has done his worst, and I am a Cuckold.*

(d) *Elfrid*, p. 12. l. 31.

(e) *Jane Gray*, p. 76. l. 21.

(f) *Phædra* and *Hippolytus*,
p. 55. l. 30.

(g) *The Amorous Widow*,
p. 47. l. 33.

(h) *Beaux Stratagem*, p. 55.

l. penult.

(i) *The Contrivances*, p. 20.
l. 4.

(k) *Double Gallant*, p. 43. l. 5.

(l) *What I have borne for thee (a Lover) Hell cannot match.*

(m) *'Tis worse than Hell to think she is disloyal.*

(n) *The Devil certainly takes care to give me all the Plagues he can. That is, the sight of fine Women without any farther enjoyment.*

(o) *Whate'er the Damn'd or the Despairing feel,
The sharpest Punishments of angry Jove
Are all contain'd at once in jealous Love.*

(p) *Now that I feel a Hell within my Breast,
Let all the Furies here make their abode.*

(q) *Not one drop of good Drink! There's the Devil.*

In these Flights the Poets sometimes represent the Devils and damned Spirits, as senseless of their own Miseries; but pitying and much concerned for those in this World: and thus (r) their Trembling and Terror is not upon their own account, but for others. Thus an Actor saith (s),

Come, ever-glorious, ever-honoured Race, (of Souls departed)

*And thou, old awful Appius at their Head,
Ascend from Hell, with all Hell's Rage about you:
Come and survey this miserable Breast;
And here's a Sight will turn your Rage to Grief,
And send you back to Hell with such a Tale,
As shall have power to move the Damn'd to Pity.*

Another saith, (t)

*Attend, attend, ye Ghosts of murder'd Romans;
Behold your Judge now sentenc'd in his turn,
And doom'd to Pains, at which the Damn'd will tremble,
And take their own for Joys.*

(l) The Man's bewitch'd, p. 52. l. 28.

(m) Perfidious Brother, p. 41. l. 12.

(n) The Pretender's Flight, p. 22. l. 7.

(o) The Victim, p. 52. l. 29.

(p) Titus Manlius, p. 33. l. 3.

(q) Wit without Money, p. 25.

(r) James 2. 19.

(s) Appius and Virginia, p. 32.

l. antepenult.

(t) Ibid. p. 63. l. 16.

And

And another, (u)

*Ye mighty Gods, where will you find new Scourges,
When you inflict such Punishments, that Hell
Feels some Remorse, and Fiends themselves drop Tears?*

According to this Notion, the *Damn'd* are not so miserable in themselves, but they are astonish'd at the Torments of others, and have an allay of Comfort in thinking that some Persons are more wretched than they. However, that there are degrees of *Torments* in *Hell*, is most certain; but that some are in a state of Joy, when compared with others, is a Note beyond *Ela*, and favours too much of the *Play-house* Extravagancy.

However, to strain it higher yet, the *Actors* are neither afraid nor ashamed to set themselves up above *GOD*, and threaten to inflict greater Torments than those which are the Effects of infinite Justice. For thus one saith, (x)

*Nay, all the Horrors Devils can invent,
Shall prove to her less fatal than my Rage.*

And again, (y)

————— *So will I torture thee,
The Damn'd themselves shall start to hear thy Groans.*

And another raiseth himself to the same pitch, (z)

*From my Invention Torments shall have Birth,
That shall so terrible to Nature seem,
Ev'n Hell's dire Furies will my Zeal esteem,
And copy from my Wit.*

However, the rendring of *Hell* a less Evil, is not sufficient. The *Poets* take all imaginable care to represent it as a positive Good. For this reason it is called (a) *the amorous Hell*. And because the blessed State of Saints

(u) *The successful Pirate*, p. 36. l. 21.

(x) *Injur'd Virtue*, p. 33. l. 26.

(y) *Ibid.* p. 51. l. 26.

(z) *Ibid.* p. 44. l. 26.

(a) *Antiochus*, p. 46. l. 18.

departed

departed is (b) often called *the Kingdom of Heaven*, where God reigns over them in a more eminent manner, and fills them with Joy and Happiness; therefore *Hell* is also in opposition called (c) *a triumphant Kingdom*, and (d) *the burning Throne of Hell's Dominions*. And there is not only (e) *a King*, but also a *Queen* of these infernal Regions, who are owned as such, and to whom the *Actors* pray, and offer up *Sacrifices* accordingly.

For such Reasons as these an *Actor* declares in behalf of himself and his Company, that (f) if they were led to *the Gates of Hell*, there was none of them who would stay behind. And their Language on this occasion is very remarkable.

(g) *Would you have any Service where I'm going?*

Ans. *Where's that?*

Reply. *I'll tell you in your Ear. To Hell, my Lord.*

Resolve to go and bear me Company.

(h) A Coachman saith in another Play, *If a Gentleman and a Lady have a mind to ride in a Coach together to the Devil, so they pay us honestly for carrying them, our Conscience is discharg'd.*

And in another, (i)

Why, if the Devil has carried her away, Sir, where can we run? Answer, *To Hell, you Dog.*

And again, (k)

Carry my Wife to London! Answer, *Carry her to the Devil.*

Another (l) speaks of *Hell* as if it was a place of Pleasure and Delight, and resembled the *Play-house*, where a Man must pay Money to be admitted. *When I (saith an Actor) go to Hell, I mean to carry a Bribe: For good Gifts evermore make way for the worst Persons.*

(b) *Matth. 5.20. Matt. 7.21. p.21. l.13.*

Matth. 8.11. Matt. 18.3.

(c) *Rinaldo, p.27. l.10.*

(d) *Elfrid, p.38. l.35.*

(e) *Alarbas, p. 24, 25, 26, 27. 54. l.9.*

Solon, p.30. l. penult. Ulysses, p.28. l.22.

(f) *The General cashier'd, of Malfi, p.59. l.22.*

(g) *Jane Gray, p.68. l.9.*

(h) *Injur'd Love, p.62. l.29.*

(i) *The Man's bewitch'd, p.*

54. l.9.

(k) *Ibid. p.66. l.9.*

(l) *The unfortunate Dutchess*

But to conclude this Chapter with comparing a few Texts of Scripture on this occasion. (m) Our Blessed Saviour, and (n) his Apostle tell us, that the Torments of Hell are eternal, and (o) therefore it will profit a Man nothing, if he shall gain the whole World, and lose his own Soul; neither can any exchange be given for the Soul. The Stage makes a Jest of all this; and therefore (p) here we have Persons rescued from the dark Jaws of Hell; and (q) upon another occasion an Actor saith, *Where am I? In Hell? I'll pray myself out again.*

The Scriptures describing the most Glorious Majesty of GOD, express it thus: (r) *There went up a Smoke out of his Nostrils, and Fire out of his Mouth devoured; Coals were kindled at it. He bowed the Heavens also, and came down; and Darknes was under his Feet. And he rode upon a Cherub, and did fly; yea, he did fly upon the Wings of the Wind. He made Darknes his secret place; his Pavilion round about him were dark Waters, and thick Clouds of the Skies. At the Brightness which was before him, his thick Clouds passed, Hail-Stones and Coals of Fire. The LORD also thunder'd in the Heavens, and the Highest gave his Voice: Hail-Stones and Coals of Fire. The Play-house endeavours to ridicule all this Divine Grandeur and Majesty, by representing the Devils like GOD, and making their Prison to out-vie his Throne, in this manner (s):*

*Oh! what a gaudy Kingdom is this Hell?
Courts made of burning Brass and dropping Gold;
Gallants a riding in hot Emerald Coaches,
Shining like Meteors in the fiery Region,
With Horses that have Flames instead of Wings.
Ladies that scorching Planets have for Eyes,
Freckled all o'er with Carbuncles and Rubies,
That glow like Stars, and crackle with the Heat.*

(m) Matth. 25. 46.

(n) 2 Theff. 1. 9.

(o) Matth. 16. 26. Mark 8. 36, 37.

(p) Hercules, p. 40. Scene 6. p. 46. l. 9.

(q) The Apparition, p. 57.

l. 38.

(r) Psal. 18. 8, 9, 10, 11, 12, 13.

(s) Jane Gray, p. 68. l. 24.

*There's sumptuous Bagnios carv'd of rocky Ice,
Here Ponds of liquid Chrystal made to bathe in,
That's colder in degree than Hell is hot.
Who would not be a Knave to be so tortur'd?*

The *Apostle* saith, (t) *Knowing therefore the Terrour of the LORD, we persuade Men*: but when these *Terrours* are ridicul'd, it is a *sad sign* that they cannot be persuaded; but that they are ripe for, and hast'ning unto that *Destruction* which they make so light of.



C H A P. XVII.

*Other Ways whereby the Devil is also honoured,
and his Interest directly promoted by the Stage.*

BEside those *Methods* already mentioned, there are several other *Ways* whereby the *Devil* is also honoured, and his *Interest* is directly promoted on the *Stage*.

The first *Method* is, the using such *Phrases* and *Expressions*, which seem to intimate, that there is no such *Being*. If we can once believe this, then all the *Accounts* which the *Scriptures* give of him must appear to be false, and consequently those sacred *Oracles* can be look'd on as no other than *romantick Stories*. If we can believe that there is no *Devil*, because we do not see him, we may for the same reason be prevailed upon to believe that there is no *GOD*, since he also is invisible. And if we can believe that there is no *Devil*, then he may carry on his own *Designs* for our *Destruction*, without any resistance or endeavours on our parts to prevent them.

But tho such a *Notion* is of a most dangerous *Consequence* in reference to all *Religion*; yet it is often insinuated into the *Minds* of those *Persons* who frequent the *Play-houses*, by using this word like a *Negative*:

(t) 2 Cor. 5. 11.

Thus when they say, (a) *The Devil of any Substance*, they mean *no Substance*. When they say, (b) *The Devil a bit*, they mean *not a Bit*. Or when they say, (c) *The Devil he is*, they mean *he is not*. And this also is the Meaning of (d) several other Expressions of the same nature, too many to be here inserted.

The next Method is by *confounding* of *Epithets*, and using the words *Godlike*, *Divine*, and *Devilish* in a promiscuous manner, when they speak of the same Persons or Things, as if there was no manner of distinction. Thus they speak (e) of *Men*, (f) of *Women*, and (g) of *other Creatures*, where (h) each of these words do signify something very great and considerable.

Another

(a) *The Wonders in the Sun*, *Act 1. p. 9. l. 26.*

(b) *Sawny the Scot*, p. 6. l. 20. p. 15. l. 32. p. 28. l. 34. p. 50. l. 9. p. 59. l. 18. p. 64. l. 21. *The City-Ramble, or, The Playhouse Wedding*, p. 56. l. 23. *Earl of Mar marr'd*, p. 18. l. antepenult.

(c) *Sawny the Scot*, p. 53. l. 22. *Perplex'd Couple*, p. 40. l. 4. *Wife of Bath*, p. 60. l. 4. *Woman is a Riddle*, p. 84. l. 8.

(d) *A City-Ramble, or, The Humours of the Compter*, p. 4. l. 19. *A Woman's Revenge*, p. 7. l. antepenult. *Injur'd Love, a Comedy*, p. 27. l. ult. *Marplot*, p. 41. l. 29. p. 59. l. 16. *The Comical Lovers*, p. 63. l. 21. *The Contrivances*, p. 21. l. 25. *Earl of Mar marr'd*, p. 27. l. 9. *The Gotham Election*, p. 61. l. 5. *The Humours of the Army*, p. 38. l. 15. *The Humours of Purgatory*, p. 44. l. penult. *The Man's bewitch'd*, p. 59. l. 15. *Perplex'd Lovers*, p. 1. l. 19. *Platonick Lady*, p. 64. l. 1. *The Wonder*, p. 76. l. 5. *Woman is a Riddle*, p. 84. l. 8.

(e) *Godlike, spoken of Men*; *Alarbas*, p. 30. l. 17, 20. *Ajax*, *Act 2. Verse 6.* *The Force of Friendship*, p. 18. l. 20. *Persian Princess*, p. 19. l. 12. *Thomyris*, p. 52. l. 27. *Divine, spoken of Men*; *Theseus*, p. 49. *Scene 4. l. 17.* *Devilish, spoken of Men*; *The Rival Fools*, p. 4. l. 26.

(f) *Godlike, spoken of Women*; *The Successful Pirate*, p. 24. l. 5. *Divine, spoken of Women*; *Thomyris*, p. 8. l. 26. *Devilish, spoken of Women*; *Gibraltar*, p. 37. l. 24. *The Man's bewitch'd*, p. 45. l. 5. *Perplex'd Couple*, p. 8. l. 3.

(g) *Godlike, spoken of other Creatures*; *The Royal Convert*, p. 22. *Act 3. l. 2.* p. 30. l. 33. *Divine, spoken of other Creatures*; *The Humours of the Army*, p. 57. l. 22. *Perplex'd Couple*, p. 8. l. 2. p. 9. l. 27. p. 30. l. 21. *Devilish, spoken of other Creatures*; *Recruiting Officer*, p. 47. l. 16. *Rival Fools*, p. 69. l. 23.

(h) See the Meaning also of the word *Devil*, in *Wit at a pinch*,

Another Method is, the *calling* other things *Devils*, as if there was no difference between the one and the other. Thus such Women as are courted and admired upon the *Stage*, are sometimes call'd (i) *Angels*, and sometimes (k) *Devils*. Thus the (l) *Cherubims* are call'd (m) *cloven-footed Angels*. Thus the *Actors* are frequently call'd (n) *Devils*, or (o) by some other Expression, which shews that they are worse than *Devils*. Two Instances may satisfy the Reader of their great Civility to the *Clergy*.

(p) *This Devil of a Priest.*

(q) *Devil! worse, if worse can be, than Devil; thou very Priest.*

Thus they call (r) themselves, and at one time an

pinch, p. 7. l. 20. p. 34. l. 27.

And of the word *Devilish*, in
She wou'd if she cou'd, p. 95.

l. 33. Adventures of Half an

Hour, p. 18. l. 15. Cocker of

Preston, p. 16. l. 28. The Drum-

mer, p. 15. l. 2. Squire of *Al-*

satia, p. 33. l. 12. p. 66. l. 5.

(i) The Maid's the Mistress,

p. 52. l. 24. Perplex'd Lovers,

p. 10. l. 1. p. 17. l. 13. Provok'd

Wife, p. 54. l. 3. The Relapse,

p. 31. l. 28. p. 46. l. 3. A Wife

well manag'd, p. 18. l. 4. Love's

last Shift, p. 16. l. 21.

(k) *Injur'd Love, a Comedy,*

p. 44. l. 10. Love at first sight,

p. 50. l. penult. Love's Contri-

vance, p. 20. l. 23. Love Tri-

umphant, p. 29. l. 12. Marry or

do worse, p. 32. l. 12. Rinaldo,

p. 51. l. 13. Careless Husband,

p. 27. l. 33. The different Wi-

dows, p. 25. l. 28. The General

cashier'd, p. 4. l. 10. The Rival

Fools, p. 34. l. 24. The Roving

Husband reclaim'd, p. 42. l. 26.

Vice reclaim'd, p. 7. l. 16.

(l) *Gen. 3. 24.*

(m) The City-Ramble; or,
The Playhouse Wedding, p. 60.

l. 33.

(n) *Sawny the Scot*, p. 26.

l. 33, 35. p. 57. l. 17. Injur'd

Love, p. 44. l. 7. The Appar-

ition, p. 54. l. 32. p. 56. l. 13, 38.

Beaux Stratagem, p. 10. l. 33.

p. 21. l. 20. p. 46. l. 27. The

Country Lasses, p. 46. l. 9, 11.

p. 51. l. 9. The Double Gallant,

p. 45. l. 12. The Fine Lady's

Airs, p. 46. l. 15. The General

cashier'd, p. 4. l. 10. The Mo-

dern Prophets, p. 57. l. 25. p. 58.

l. 8, 11. p. 61. l. 31.

(o) *Elfrid*, p. 38. l. 34. Mack-

beth, p. 47. l. 1. Rinaldo, p. 31.

l. 31. Tartuffe, p. 53. l. 32.

Female Advocates, p. 37. l. 13.

(p) The Modern Prophets, p.

12. l. 18.

(q) A Wife well manag'd,

p. 18. l. 13.

(r) Female Advocates, p. 36.

l. 13.

Actor calls (s) his own Head by this accursed Name. An *Actress* makes herself (t) to be worse than the *Devil*, and saith on this occasion, That no *Fiend in Hell* can match the *Fury of a disappointed Woman*. A (u) *Justice of the Peace*, instead of saying he will send a *Criminal* to Prison, saith that he will send him to the *Devil*. And another (x) contemplating upon the *Divinity* of his *Mistress*, (as it is blasphemously express'd) calls her his *Goddeſs, and the Devil and all*.

To this may be added the various Treatment of *Men* and *Women* upon the *Stage*. Sometimes a *Man* is call'd (y) a *GOD*, (z) like to *GOD*, (a) more than half *divine*, (b) a *Demigod*, and a *Man immortal*. To expose the *Incarnation* of our *blessed Saviour* the more, one *Actor* is represented (c) to have been an *Infant GOD*, and another is call'd (d) a *Devil incarnate*. And because *GOD* in *Scripture* is (e) call'd the *King of Kings, and LORD of Lords*, we have also a *Man* call'd (f) the *King of Kings, and General of Greece*; who is saluted with this *Scripture-Expression*, (g) *Hail to the King of Kings*! Accordingly, it is common upon the *Stage* to speak of (h) *adoring the Man*, and even (i) *his sacred Signet*. They tell us (k),

The Gods themselves must be like such a Man.

(s) *A City-Ramble, or, The Humours of the Compter, p. 25. l. 9.*

(t) *Love's last Shift, p. 49. l. 33.*

(u) *A City-Ramble, or, The Humours of the Compter, p. 9. l. penult.*

(x) *The General cashier'd, p. 3. l. 20.*

(y) *The Pretender's Flight, p. 6. l. 23.*

(z) *The Victim, p. 19. l. 17. p. 31. l. 6. p. 41. l. 22. p. 55. l. 9.*

(a) *Ibid. p. 20. l. 17.*

(b) *Ibid. p. 23. l. 5. p. 38. l. 21. p. 55. l. 8.*

(c) *Ibid. p. 38. l. 15.*

(d) *Squire of Alsatia, p. 17. l. 18, 26. p. 19. l. ult.*

(e) *1 Tim. 6. 15. Rev. 17. 14. & 19. 16.*

(f) *The Victim, p. 5. l. 14. p. 63. l. 9.*

(g) *Ibid. p. 4. l. ult.*

(h) *French Cato, p. 31. l. 4. Pretender's Flight, p. 22. l. 30. The Sultaneſs, p. 36. l. 30. Titus Manlius, p. 5. l. 3. p. 39. l. 30.*

(i) *The Sultaneſs, p. 53. l. 15.*

(k) *French Cato, p. 3. l. 7.*

And

And (l),

In War a Hero, but a God in Peace.

And the Expressions to them are as remarkable. One kneeling, faith, (m) *Most ador'd of Princes.* Another, (n) *All my Joy is in thee alone.* Another, (o) *My Life! my Soul! my Husband!* Another (p),

*You are the secret Worship of my Soul,
To me so perfect, that you cannot err.*

Another, (q) *My Life! my Joy! my darling Sin!* And another faith to a Villain, (r) *My Life, my Happiness are owing to thee.* Now all these Encomiums cannot but add a greater Emphasis to the Compliment, when (s) they are call'd *Devils.* Thus in particular an *Actress* faith, (t) *I know he is a Devil; but he has something of the Angel yet undefaced in him, which makes him so charming and agreeable, that I cannot but love him, be he never so wicked.*

But the Treatment of Women upon the Stage, is more remarkable. They speak of themselves as (u) *Goddeses*, and that (x) their Names shall be enroll'd among the Gods. And therefore it is no wonder if Men are extravagant in their Expressions, and profess (y) to
adore

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| (l) <i>French Cato</i> , p. 32. l. 4. | (t) <i>Man of Mode</i> , p. 197. |
| (m) <i>The Cruel Gift</i> , p. 39. | l. 21. |
| l. 32. | (u) <i>Pretender's Flight</i> , p. 6. |
| (n) <i>Myrtillus</i> , p. 21. l. 7. | l. 23. |
| (o) <i>The Drummer</i> , p. 56. l. 31. | (x) <i>The Victim</i> , p. 39. l. 20. |
| (p) <i>The Royal Convert</i> , p. 16. | (y) <i>A Woman's Revenge</i> , p. |
| l. 14. | 38. l. ult. <i>French Cato</i> , p. 17. |
| (q) <i>Man of Mode</i> , p. 179. | l. 17. p. 21. l. 11. <i>Love's last</i> |
| l. 32. | <i>Shift</i> , p. 17. l. 18, 28. <i>Lucius</i> , |
| (r) <i>Perfidious Brother</i> , p. 27. | p. 2. l. 14. p. 3. l. 2. p. 6. l. 30. |
| l. 5. | p. 16. l. ult. p. 23. l. 30. p. 50. |
| (s) <i>Love's last Shift</i> , p. 47. | l. 13. <i>Myrtillus</i> , p. 21. l. 11. |
| l. 30. <i>Man of Mode</i> , p. 195. | <i>The Artful Husband</i> , p. 8. l. 6. |
| l. 27. | p. 31. l. ult. p. 32. l. 20. p. 42. |

adore them, and (z) pay their Devotions there, even in a (a) kneeling Posture. In some Plays Women are call'd (b) a Divinity, (c) something Divine, (d) their Goddess, (e) the Sum-Total of a Man's Happiness, (f) Everlasting Goodness, (g) infinitely handsome, and (h) a Shrine, where Men kneel. One faith of a Woman, (i) She gave Attention to my Prayer; and, (k) I have given up both my Soul and Body to her; and, (l) In her alone all my Devotion centers.

The blasphemous Expressions of Men to Women upon the Stage, are too many to be (m) transcribed; and therefore I shall only produce a few.

(n) All my Joy is in thee alone.

(o) A Hand, a Heart, my Life, my Soul, my Fortune shall all perish to convince you.

l.34. p.43. l.11. The Drummer, p.40. l.27. The Fatal Marriage, p.107. l. ult. The Masquerade, p.24. l.38 Perfidious Brother, p.17. l.10. p.35. l.12. Pretender's Flight, p.14. l.18. Squire of *Alfatia*, p.16. l.12. p.51. l.7. The Sultaness, p.35. l.2. Wit at a pinch, p.16. l.9. Woman is a Riddle, p.17. l.5.

(z) She wou'd if she cou'd, p.97. l.33. p.107. l.11. p.138. l.16. The Drummer, p.40. l.27.

(a) Lucius, p.10. l.1. The Royal Convert, p.58. l.30.

(b) The Comical Revenge, p.15. l.23.

(c) The Pretender's Flight, p.14. l.23. p.20. l.21. The Royal Convert, *Epilogue*, p.2. l.10. Woman is a Riddle, p.22. l.36.

(d) The Artful Husband, p.28. l.10.

(e) The Drummer, p.32. l.31.

(f) The Fatal Marriage, p.153. l.2.

(g) Love's last Shift, p.17. l.29.

(h) The Royal Convert, p.47. l.18.

(i) The Fatal Marriage, p.144. l.3.

(k) Ignoramus, p.65. l.16.

(l) Lucius, p.2. l.12.

(m) *Almyna*, p.42. l.32. The Rival Brothers, p.6. l.29.

The Royal Convert, *Epilogue*, l.32. The Wife of Bath, p.44. l.30. The Wife's Relief, p.30.

l.39. The Wonder, p.50. l. *antepenult.* p.71. l.5. The Wonders of the Sun, p.21. l.29.

Epilogue, l. *penult.* Vice reclaim'd, p.8. l.1. p.23. l.17.

Ulysses, p.28. l.11. Woman is a Riddle, p.37. l.13, 37. p.47.

l.22. *Zelmana*, p.21. l.8.

(n) *Myrtillus*, p.21. l.7.

(o) The Artful Husband, p.9. l.24.

Thy

(p) *Thy Wit's to be ador'd, thy Beauty to be admir'd, but above all, thy Spirit and Generosity charm me. I know not what to say, Words are too light an Offering. Here's my Hand. My Soul! my every Blessing Life affords!*

(q) *My Life, my Happiness, my All is bound up in you.*

(r) *Lowly we bow to thee, as to offended Heaven.*

(s) *Thus let me fall, thus lowly to the Earth,
In humble Adoration of your Goodness.*

(t) *You are all that is good and gracious.*

And now, if we would know the *Play-House* Reason of all such *Blasphemies*, it seems to be told us in a late *Comedy*: (u) *The Devil chuses the Shape of a Woman*; and it is a *Form*, that best agrees with his *infernal Qualities*. Besides, some affirm, that a *Woman* hath so much of the *Devil* in her *Nature*, that sometimes it would puzzle a *Conjurer* to distinguish between the one and the other. In one *Play* it is said of a *Woman*, That (x) *she is divinely fair, and divinely good*; in another (y) it is thus express'd, *She is devilish young, and devilish handsome*. In one *Play* she is (z) a *dear Angel*, and eternal *Happiness*; and in others, (a) a *dear Devil*.

Neither do *Men* express themselves in this manner only (b) when they are affrighted, or (c) in a *Passion*; but also when they shew the utmost Signs of *Respect* and *Esteem*, as may appear from these following *Quotations*.

(p) *The Artful Husband*, p. 67.
l. 17.

(q) *The Drummer*, p. 37. l. penult.

(r) *The Royal Convert*, p. 20.
l. ult.

(s) *Ibid.* p. 58. l. 30.

(t) *Ibid.* p. 59. l. 22.

(u) *Woman is a Riddle*, p. 5.
l. 5.

(x) *The Royal Convert*, p. 35.
l. 2.

(y) *The Perplex'd Couple*, p. 8. l. 3.

(z) *Love's last Shift*, p. 16.
l. 21.

(a) *Injur'd Love*, p. 44. l. 10.
Love's Contrivance, p. 20. l. 33.

Love Triumphant, p. 29. l. 13.
Portsmouth Heirefs, p. 10. l. 26.

The Roving Husband reclaim'd,
p. 42. l. 26.

(b) *Woman is a Riddle*, p. 32.
l. 16.

(c) *Love's last Shift*, p. 27.
l. 4. p. 47. l. 26. *Squire of Al-*

satia, p. 20. l. 27. p. 22. l. 13.
p. 62. 8.

(d) *You dear charming Devil, I can offer up my Devotions at no Altar but yours.*

(e) *This Devil still is Mistress of my Heart.*

(f) *My dear little She-Infernal, take me into thy Service, and my Soul is thine, without any more ado.*

(g) *Say'st thou so, old Satan! (Spoken to a Woman, who was a Matchmaker.) Shew me but that, and my Soul is thine.*

(h) *Her Eyes are the Devil, that's certain.* This is explain'd by (i) another Saying, where the same Person is call'd *Beautiful as the Goddess.*

Thus we may observe, how GOD and the *Devil* are treated and represented alike, especially in such Cases which immediately concern the Soul of Man; and either there is no distinction made between the one and the other, or if there is, the *Devil* hath the Pre-eminence.

Another Method is the *pitying* or *excusing* of the *Devil*. The *Scriptures* do always express the Rebellion of the *Devil* against GOD in Terms of the greatest Detestation and Abhorrence, and take occasion from his Punishment to adore the *Divine Justice*: But here he is represented (k) as a *poor Devil*, and one who is much to be pity'd, because he is so (l) *miserably persecuted*. As *Persecution* is a Suffering for Righteousness sake; so, according to this Language, the *Devil* undertook nothing in his Rebellion against GOD, but what was lawful and commendable: His Cause was like that of the *Martyrs*, his Sufferings were like those who died in defence of the true Religion, and GOD must be a Tyrant for inflicting such a Sentence upon him.

Another Method is by *Epithets*, which they give to the *Devil*. Sometimes they speak of him in a negative

(d) *Love's Contrivance*, p. 20. l. 33.

(e) *The Careless Husband*, p. 27. l. 33.

(f) *The Portsmouth Heiress*, p. 10. l. 26.

(g) *The Relapse*, p. 1. l. 35.

(h) *Vice reclaim'd*, p. 7. l. 16.

(i) *Ibid.* p. 7. l. 15.

(k) *The Modern Prophets*, p. 20. l. 9. *The Wonders in the Sun*, p. 44. l. 32.

(l) *The Wonders in the Sun*, p. 44. l. 32.

manner, and then he is (*m*) not so bad as some Men are; he is (*n*) not ill-natur'd, especially when he is compared with some Men; he is (*o*) *not to be blamed*, (*p*) not subject to *Distraction*, and (*q*) not to be fear'd nor shunn'd. *I declare it* (saith an Actor) *that he who runs away from the Devil, should be brought to a Court-Martial, and condemn'd for a Coward.*

Sometimes they give him *positive Epithets*, and then he is (*r*) a *dear*, or (*s*) a *dear dear Devil*, a (*t*) *dear damnable*, a (*u*) *dear charming Devil*, or (*x*) a *dear Infernal*; or the Expression is, (*y*) *Dear Devil, have pity upon me.* Sometimes he is (*z*) a *very harmless*, (*a*) a *loving*, (*b*) a *coaxing*, and (*c*) an *handsome Devil*. Sometimes he is (*d*) a *fine*, (*e*) a *fair*, (*f*) an *honest*, and (*g*) a *very honest Devil*; and sometimes he is a (*h*) *little, virtuous*, a (*i*) *lovely witty*, and (*k*) a *sweet Devil*.

Sometimes the *Devils* are describ'd as (*l*) *ruling in the Air*. Sometimes he is represented as (*) governing all

(*m*) The Humours of Purgatory, p. 7. l. ult.

(*n*) She wou'd if she cou'd, p. 143. l. 34.

(*o*) The Apparition, p. 34. l. 12.

(*p*) Mackbeth, p. 35. l. 13.

(*q*) The Humours of the Army, p. 12. l. 14.

(*r*) Injur'd Love, a Comedy, p. 44. l. 10. Ignoramus, p. 21. l. 11.

(*s*) The Country Lasses, p. 51. l. 9.

(*t*) The Roving Husband reclaim'd, p. 42. l. 26.

(*u*) Love's Contrivance, p. 20. l. 33.

(*x*) Love Triumphant, p. 29. l. 13.

(*y*) Injur'd Love, a Comedy, p. 44. l. 10.

(*z*) Rinaldo, p. 51. l. ult.

(*a*) The General cashier'd, p. 4. l. 10.

(*b*) The Rival Fools, p. 39. l. 20.

(*c*) Ibid. p. 34. l. 24.

(*d*) She wou'd if she cou'd, p. 150. l. 30.

(*e*) A Woman's Revenge, p. 22. l. 4.

(*f*) Love at first sight, p. 50. l. penult.

(*g*) Marry or do worse, p. 31. l. 28.

(*h*) Ibid. p. 32. l. 12.

(*i*) The different Widows, p. 35. l. 28.

(*k*) Love Triumphant, p. 29. l. 12.

(*l*) The Unfortunate Dutchess of Malfi, p. 15. l. 27.

(*) The Gotham Election, p. 28. l. 18. Perplex'd Couple, p. 18. l. 21.

things

266 *Other Ways whereby the Devil, &c. Ch. 17.*

things, according to his Will and Pleasure; and (n) this makes an *Actor* displeased, because the *Devil* did not assist him. In one *Play* these (o) *black Fiends* are call'd,

(p) *The Spirits that see into the latent Seeds
Of Time, and know th' unripe Event of things.*

Sometimes they call these *Spirits*, the (q) *assisting*, the (r) *awful*, the (s) *eternal*, and (t) the *swift executing Furies*, or (u) the *Furies of the amorous Hell*: And it is observable, that this word is never join'd to an Epithet of *Disesteem*.

Sometimes they give the *Devil* a Title of Intimacy, and then he is call'd by an (x) *Actor*, his *old Friend*. Sometimes they give him a Title of Respect, and then he is call'd (y) *Master Beelzebub*. In one *Play* a Son ridicules our *Baptismal Vow*, (z) saying, *I defy the Devil and all his Works*: But he is reprimanded by his Father in a different Language, (a) *Hold your peace! the Devil cannot put in a word for you, I think.*

In one *Play*, a Master seeing the *Devil*, saith to his Man, (b) *Silence, you Rogue, and down upon your knees! see who comes yonder!* Because our Superiours are to be respected, he is call'd (c) *Alderman Beelzebub*: And because we are commanded in *Scripture* (d) to *rise up before the hoary Head, and honour the Face of the old Man*; therefore the *Devil* is call'd (e) *old Beelzebub*, and (f) *old Satan*. One saith, (g) the *Devil* and your humble Ser-

(n) *A Woman's Revenge*, p. 46. l. 7.

(o) *The Persian Princess*, p. 27. l. 8.

(p) *Ibid.* p. 27. l. 19.

(q) *Ajax*, p. 37. l. 5.

(r) *Electra*, p. 6. l. 13.

(s) *The Gamester*, p. 6. l. 1.

(t) *Ajax*, p. 37. l. 13.

(u) *Antiochus*, p. 46. l. 18.

(x) *The Artful Husband*, p. 11. l. *antepenult.*

(y) *The Man's bewitch'd*, p. 59. l. 20.

(z) *Hob*, p. 9. l. 7.

(a) *Ibid.* p. 17. l. 6.

(b) *The Wonders in the Sun*, p. 10. l. 34.

(c) *Tunbridge-Walks*, p. 54. l. 28.

(d) *Levit.* 19. 32.

(e) *The Man's bewitch'd*, p. 53. l. 17.

(f) *The Successful Pirate*, p. 43. l. 11.

(g) *The Gotham Election*, p. 43. l. 29.

vant, in the same Breath. And lastly, an Actor speaks thus to the Devil both for himself and another; (b) Old Gentleman, we are both your humble Servants: without considering, that these words are too true to be made a Jest of upon the Stage.



C H A P. XVIII.

The Blessed GOD treated with Contempt upon the Stage.

THE Players treating the Devil with so much Respect and Esteem, it is the less to be wonder'd at, if they treat the Everblessed GOD with Contempt and Reproach. These (a) are two Masters, whom no Man can serve: for if we love the one, we must hate the other; and if we hold to the one, we must despise the other. And indeed here we may observe the vilest Blasphemies of this kind, that ever were heard or suffer'd since the World began.

The first Method is, The using the Name of GOD at all in the Plays. The Names whereby the Supreme Being is known, are so sacred, that they ought not to be mention'd, but with a suitable Reverence and Devotion. (b) Jupiter the Heathen Deity was represented as one, who could not attend on Trifles; and we debase the Great Creator of Heaven and Earth, when he is mention'd by the Name of (c) GOD, or (d) LORD, in the paltry

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| (b) The Female Advocates, p. 15. l. 4. | l. ult. p. 61. l. 5. Northern Lass, p. 17. l. 15. p. 19. l. 14. |
| (a) Mat. 6. 24. | p. 23. l. 28. Roving Husband reclaim'd, p. 10. l. 25. p. 11. l. 9. |
| (b) Non vacat exiguis rebus adesse Jovi. Ovid. | The Stage-Beaux tols'd in a Blanket, p. 2. l. 41, &c. |
| (c) Careless Husband, p. 4. l. 18, 25. p. 37. l. 19, 20. p. 55. l. 2, 3. | (d) A Woman's Revenge, p. 43. l. 12. p. 51. l. 7, 21. p. 55. l. 4. |
| The Confederacy, p. 32. | |

paltry Concerns of the Stage, especially in Comedies, where they make it their business to render every thing ridiculous, and whence they banish whatsoever hath a tendency to a grave or serious Thought. It was certainly the opinion of our Legislative Power, that all such words ought to be omitted, as appears from (l) the following Statute made for that purpose.

“ For the preventing and avoiding the great Abuse of
 “ the holy Name of GOD in Stage-Plays, and Interludes,
 “ be it enacted, That if at any time or times after the
 “ end of this present Session of Parliament, any Person or
 “ Persons do, or shall in any Stage-Play, Interlude, or
 “ Show, jestingly or profanely speak or use the holy Name
 “ of GOD, or of Christ Jesus, or of the Trinity, which
 “ are not to be spoken but with Fear and Reverence; he or
 “ they shall forfeit for every such Offence, by him or them
 “ committed, Ten Pounds; the one Moiety thereof to the
 “ King’s Majesty, his Heirs and Successors; the other
 “ Moiety thereof to him or them that will sue for the same
 “ in any Court of Record at Westminster, wherein no
 “ Essoign, Protection or Wager of Law shall be allowed.”

Besides, the Poets also alter these sacred Names, that so they may droll upon them in a foppish, fantastical, and ridiculous manner, and (m) in a Tone or Dialect which they use when they would have any Person or Saying appear contemptible. The best Construction

l. 4. Cocker of Preston, p. 19.
 l. penult. p. 11. l. 29. p. 21. l. 5.
 p. 35. l. 2. Fatal Marriage, p.
 101. l. 12. p. 125. l. 8. p. 127. l.
 33. Humours of Purgatory, p.
 10. l. 1. p. 18. l. 5. p. 33. l. 18.
 p. 45. l. 14. Man of Mode, p.
 178. l. ult. p. 179. l. 34. p. 218.
 l. 26. p. 219. l. 18. p. 223. l. 11,
 19. p. 236. l. 36, 37. p. 237. l. 6,
 11, 28. p. 241. l. 28. p. 245. l. 17.
 p. 247. l. 7. p. 248. l. 18. Pre-
 tender’s Flight, p. 21. l. 25. p. 23.
 l. 3. Squire of Alsatia, p. 2. l. 12.
 p. 3. l. 18. p. 15. l. 7. p. 16. l. 1.

p. 27. l. 13. p. 32. l. 29. p. 33. l.
 39. antepenult. p. 36. l. 27. p.
 40. l. 13, 30. p. 44. l. 32. Wit
 at a Pinch, p. 39. l. 1. p. 32. l. 10,
 p. 46. l. 1. p. 50. l. 13. Woman
 is a Riddle, p. 25. l. 19. p. 36. l.
 30, 32. p. 35. l. 27. p. 50. l. 9.
 p. 51. l. 11. p. 83. l. 22. p. 90. l.
 24. p. 92. l. 16. p. 95. l. 5.

(l) Statute of 3 Jac. 1. chap.
 21.

(m) See The Lord Foppington’s Discourse in The Relapse,
 and also in The Careless Husband,
 p. 20. l. 1. p. 28. l. 35, &c.

which

which can be made of this, is a (n) *jesting* or trifling with *holy Things*, which was always reckon'd an unsafe, if not a vicious Practice. When they speak the Name of GOD, they speak it so affectedly, as to make it the Jest of the Stage; but when they speak of the *Devil*, they speak with such an *Emphasis* as may command Respect and Attention. And thus they run into such Sins which have a plain tendency to *Atheism*, and strike more directly at the supreme Authority. As *Fops* or *Fools* speak on other occasions, so the *Players* generally speak when they mention *The Great Creator of Heaven and Earth*; tho' they cannot but know, that such a Familiarity with his Transcendent Majesty, and at such a Time, or even in such a Place, is too apt to breed a Contempt. Sometimes the word (o) *Gad*, or (p) *Ged*, is apishly used in-

(n) *Non tutum est ludere cum sacris.*

(o) The Adventures of half an Hour, p. 17. l. 26, 29. The artful Husband, p. 28. l. 15. p. 30. l. 36. p. 37. l. 25. p. 42. l. 9, 23. p. 43. l. 2. p. 45. l. 9, 13, 18. p. 46. l. 34. p. 47. l. 22, 33. p. 66. l. 1. p. 67. l. 27. The careless Husband, p. 14. l. 3. The cruel Gift, Epilogue, l. 6. The fatal Marriage, p. 98. l. 25. p. 142. l. 17. The Female Wits, p. 31. l. 11, 14. p. 39. l. 24, 25. The Humours of Purgatory, p. 40. l. 4. Man of Mode, p. 178. l. 31. p. 179. l. 9, 20. p. 181. l. 30. p. 182. l. 13. The Masquerade, p. 5. l. 24. The Portsmouth Heiress, p. 11. l. 32. p. 55. l. 5. p. 66. l. 13. Squire of Alsatia, p. 57. l. 27. The Stage Beaux toss'd in a Blanket, p. 59. l. 8. The Wonder, p. 49. l. 28. Woman is a Riddle, p. 12. l. 12. p. 47. l. 34. p. 85. l. 3. Ah Gad! The Lawyer's Fortune, p. 64. l. 13. By Gad! The Female

Wits, p. 33. l. 18. Before Gad! The Confederacy, p. 17. l. 13. Gad forgive me, The Confederacy, p. 7. l. 9. p. 45. l. 28. The Female Wits, p. 34. l. 8. Stage Beaux toss'd in a Blanket, p. 51. l. 20. O Gad! The Female Wits, p. 22. l. 8. p. 32. l. 9. p. 50. l. 24.

(p) Eh! Ged! (Spoken affectedly and ridiculously by an affected Hypocrite, Coquet and Filt, and one whose Reputation hath not been without notorious Blemishes in the very Eye of the World) The Stage Beaux toss'd in a Blanket, p. 4. l. 33, 41. p. 12. l. 16, 32. p. 14. l. 1. p. 43. l. penult. p. 44. l. 26. p. 51. l. 1, 16. p. 52. l. 12. p. 54. l. 14. p. 56. l. 9. p. 58. l. 19. p. 59. l. 5. Oh Ged! (Spoken by a Coxcomb that loves to be the first in all Foppery) Love's Last Shift, p. 17. l. antepenult. p. 20. l. 7, 29, 37. p. 21. l. 7. p. 27. l. 17. See the Drama in both.

stead

stead of GOD, and (q) *Lard*, or (r) *Laird*, or (s) *Laud*, or (t) *Lerd*, or (u) *Lud*, instead of LORD. And to make it the more ridiculous, (x) *The LORD knows what*, is spoken in such a *Scotch Tone*, which (y) in the Page before is called in Derision *an Heathen Dialect*. I need not to multiply Quotations for this purpose, since (z) the sacred Name of GOD is thus exposed near fifty times in one *Comedy*, by a paltry Footman of the *Scotch Nation*.

The next Instance which I shall mention, is the joining of the Name of GOD with the Name of the *Devil*. The Design hereof can be no other, but either to make the *Blessed GOD* despised and abhorred as the *Devil* ought to be, or else to cause the *Devil* to be honoured and adored like GOD himself. I shall not blot this Paper, by transcribing of such Sentences; but the Reader may see it is the common Practice, by the (a) References in the Margin.

It

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- (q) The artful Husband, p. 31. l. 6, 19. p. 30. l. 11. p. 36. l. penult.
 l. 27. p. 32. l. 30. p. 38. l. 21. p. 68. l. 15. Careless Husband, p. 26. l. 25. p. 50. l. ult. p. 51. l. 8. p. 56. l. 31. The Confederacy, p. 7. l. 25. p. 24. l. 36. p. 65. l. 18. The Masquerade, p. 5. l. ult. Roving Husband reclaim'd, p. 18. l. 14. *Eh! Lard! (ridiculously)* Stage-Beaux tofs'd in a Blanket, p. 13. l. 22. *Good Lard!* The Confederacy, p. 13. l. 4. O *Lard!* The Confederacy, p. 13. l. 7. Roving Husband reclaim'd, p. 26. l. 22. Stage-Beaux tofs'd in a Blanket, p. 45. l. 19.
- (r) The Pretender's Flight, p. 21. l. penult.
- (s) The Drummer, p. 25. l. penult. The Masquerade, p. 27. l. 24.
- (t) *Oh! Lerd!* Stage-Beaux tofs'd in a Blanket, p. 45. l. 19.
- (u) Cobler of *Preston*, p. 28. l. 6, 19. p. 30. l. 11. p. 36. l. penult.
- (x) The Wonder, p. 44. l. 11.
- (y) Ibid. p. 43. l. 29.
- (z) *Sawny the Scot*, p. 6. l. 5, 16. p. 7. l. 3, 9, 30. p. 8. l. 9, 12, 24. p. 9. l. 7. p. 11. l. 30. p. 14. l. 18. p. 15. l. 1, 32. p. 16. l. 5, 8. p. 17. l. 15, 29. p. 18. l. 3. p. 19. l. 15. p. 20. l. 3. p. 28. l. 34. p. 32. l. 25, 28, 35. p. 33. l. 6. p. 35. l. 13, ult. p. 36. l. 13. p. 38. l. 2. p. 40. l. 18. p. 49. l. 24. p. 50. l. 29, 30. p. 53. l. 27, 30. p. 54. l. 26. p. 59. l. 18. p. 61. l. 26. p. 62. l. 11, 17. p. 63. l. 19, 33, 34. p. 65. l. 21. p. 66. l. 11. p. 67. l. 3. p. 69. l. antepenult. p. 72. l. 3. p. 74. l. 6.
- (a) A Woman's Revenge, p. 28. l. antepenult. Elfrid, p. 21. l. 28. Love in a Wood, p. 33. l. 17. Marplot, p. 16. l. 24. Hob, p. 16. l. ult. Cruel Gift, p. 57. l. 7.

It may be observ'd, that in some of these Quotations the *Devil* seems to be preferred before GOD himself. Thus an *Actor* calls him (c) his *old Friend*, when the Name of GOD is mentioned by the by without any such Title; but the Name of the *Devil* is repeated again and again, as if he was *Alpha and Omega, the Beginning and the Ending, the First and the Last*.

In (d) another *Play*, the *Poet*, to shew his Rhetorick, proceeds by a *Climax* from the least in esteem to the highest. The first Expression is, O LORD! This Object being not worth another Thought, he invokes a Woman for Help, as if she was *Christ* himself; *Pray, Madam, save me!* The calling upon GOD is only to be a witness of the following Blasphemy; and then he proceeds to his *Ne plus ultra*, O the *Devil!* as being the Object of his last Devotions.

Besides, their Compliments to each other are as remarkable as their Prayers. Thus one saith, (e) *GOD be with you*; and the other answers, *Go to the Devil*. And in another *Play* there is this Expression, (f) *GOD be with you in the Devil's Name*.

Another Method whereby the Great GOD is contemn'd, is the treating of *Men* and *Women* as if they were really *Gods*. Here we have the *Mistresses* advanced above the *Stars*, made like the most *High*, or prefer'd before him, adored with Zeal and Faith, and worshipped up to Martyrdom, whilst they return the Compliments in the same Language. Here (g) *Men* are said to have this Honour paid to them (h) by all the *Earth*. Accordingly, they frequently swear by *Men*, by (i) the *Souls of those who begat them*, by (k) the *Souls of their*

l. 7. *Sawny the Scot*, p. 32. l. antepenult. p. 59. l. 18. The Female Advocates, p. 62. l. 6, 10. Modern Prophets, p. 71. l. 41. Perplex'd Couple, p. 8. l. 2. Perplex'd Lovers, p. 30. l. 10. Platonick Lady, p. 30. l. 27. Rival Fools, p. 35. l. 32. The Wonder, p. 74. l. 7. Woman is a Riddle, p. 31. l. 31.

(c) *Love in a Wood*, p. 33. l. 17.
(d) *The double Gallant*, p. 56. l. 15.
(e) *The Wonder*, p. 74. l. 7.
(f) *Contrivances*, p. 19. l. 15.
(g) *Alexander*, p. 44. l. penult.
(h) *Ibid.* p. 103. l. 29.
(i) *Gibraltar*, p. 12. l. 20.
(k) *Solon*, p. 38. l. 2.

great Ancestors, by (l) their Father's Tomb, and (m) injur'd Shade; by (n) the Majesty of Pekin in China; by (o) the Great Lama, in China; by (p) the most Potent and Serene Cham, in China; by (q) their Hopes of Catiline; by (r) Saint George; by (s) Saint Patrick, and by (t) the great Ulysses. I really believe, that they had not invented so many, and such strange sorts of Oaths, but only because our Saviour and St. James have forbidden them (u) to swear at all.

It is generally owned by (x) Commentators, that Joseph sinned, when he swore by the Life of Pharaoh, and that neither the Custom of the Place, nor the Vehemency of the Occasion, could excuse the Fact. But it is most certain, that (y) Polycarp, when he suffer'd Martyrdom, might have been releas'd, if he would have sworn, by the Fortune of Cæsar; and gave this reason for his refusal, *If thou requirest this, hear freely, I am a Christian*. However, the Reader needs not to wonder at these Oaths, if he peruseth some Expressions (z) which mention their reason for them.

It was Lucifer's Pride to affect (a) a Likeness to GOD, for which he was cast out of Heaven. But now the Epithet *Godlike* is frequently bestowed by one Actor on another. Some Expressions at large of this nature I shall venture to transcribe.

(b) *Like Mars he look'd as terrible and strong;
Like Jove majestick, like Apollo young:*

(l) Love the Leveller, p. 13.
l. 24.

(m) The Faithful General, p.
68. l. 38.

(n) The Biter, p. 19. l. 27. p.
25. l. 4. p. 52. l. 20.

(o) The Biter, p. 20. l. 10.

(p) Ibid. p. 53. l. 23.

(q) The Female Wits, p. 39.
l. 21.

(r) The Roving Husband re-
claim'd, p. 15. l. 5.

(s) Stage-Coach, p. 4. l. 17.

(t) Ulysses, p. 2. l. 24.

(u) Matt. 5. 34. James 5. 12.

(x) See Pool's Synopsis upon
Gen. 42. 16.

(y) Eusebius's Ecclesiastical
History, Book 4. Chap. 15.

(z) Perolla and Izadora, p. 4.
l. 27. p. 27. l. 7. p. 62. l. 27. So-
lon, p. 19. l. 14. The cruel Gift,
p. 41. l. 28. Ulysses, p. 2. l. 5.
p. 39. l. 3. p. 52. l. 7.

(a) Isa. 14. 12, 13, 14.

(b) British Enchanters, p. 11.
l. 23.

With

*With all their Attributes divinely grac'd,
And sure their Thunder in his Arm was plac'd.*

(c) *Were Amadis restor'd to my esteem,
I cou'd reject a Deity for him.*

This is spoken of other Men; let us therefore see
what an *Actor* saith of himself. (d)

*Our Priests have better learn'd what now is ill;
Can when I please be good; and none shall dare
Preach or expound, but what their King would hear.
E'er they interpret, let them mark my Nod;
My Voice their Thunder, this Right Arm their God.*

And as they swear by Men, so they also frequently
swear by Women; (e) *By our Lady*, or the *Virgin Mary*;
(f) *By the Life of their dear Princess*; and by (g) o-
thers present upon the *Stage*. Nay, the Expressions
which they use to Women, favour of such *Blasphemy*,
as is dreadful to relate, and would meet with a just Re-
sentment in any place but a *Play-house*, where it passeth
for fine Language. Of which I shall give some In-
stances.

(i) *You have fix'd me yours to the last Existence of my
Soul's eternal Entity.*

(k) *Tell her, I am all hers; tell her, my Body is hers;
tell her, my Soul is hers; and tell her, my Estate is hers.*

In other places, their *Mistresses* are (l) *ador'd*, as
(m) the *Idols* of their Heart. Accordingly, every Per-

(c) *British Enchanters*, p. 35.
l. 3.

(d) *Ibid.* p. 6. l. 23.

(e) *The Loyal Subject*, p. 43.
l. 15. *The Mistake*, p. 6. l. 23.
Northern Lads, p. 54. l. ult.

(f) *Love the Leveller*, p. 42.
l. 2.

(g) *Solon*, p. 64. l. 15.

(i) *Careless Husband*, p. 35.
l. 36.

(k) *The Confederacy*, p. 28.
l. 28.

(l) *Almahide*, p. 14. l. 19. p.
54. l. 20. *Artinoe*, p. 16. l. 2.
Camilla, p. 5. l. 32. p. 21. l. 33.
p. 25. l. 31. p. 26. l. 24. *Clotilda*,
p. 24. l. penult. *Hydaspes*, p. 44.
l. 31. *Love's Triumph*, p. 6. l.
10, 18. p. 18. l. 15. *Pyrrhus and
Demetrius*, p. 8. l. 1, 13. p. 23. l.
22. p. 31. l. 4, 12. p. 55. l. 31.
British Enchanters, p. 7. l. 29.
Thomyris, p. 12. l. 14. p. 16.
l. 15.

(m) *Camilla*, p. 28. l. 14. *Hy-
daspes*, p. 6. l. 16.

son who is discoursed of, or address'd to in this manner, is represented as (n) one who *walks and speaks a Deity*; that is, who is known to be a *divine Person*, by her Gait and Speech; as (o) a *Goddess*, or (p) as a *bright Goddess*, (q) of a *Race divine*, (r) *divine in each Feature*, (s) of no mortal Race, but (t) wearing an heavenly Form, (u) with an heavenly Beauty, and for this reason (x) every Feature is to be adored. They are represented with (y) Eyes shooting forth Lightning, (a satirical Expression, did not the profane Allusion make it pass for a Compliment.) Their *Charms* are ador'd by (z) *Crowds of Lovers*; and (a) they are endued with such Graces, which will turn the very Tables of the *Law* into the reverse, and instead of their worshipping of GOD, the *Gods* should worship them; and therefore (b) *Kings* themselves do kneel on this occasion. I shall add some more of the Expressions used by the *Actors* on the *Stage*, and let the *pious Reader* observe if his Blood doth not turn cold at the perusal of them.

(c) *The charming Idol of my Heart.*

(d) *My Life! my Soul! my Joy!*

(e) *The Soul of my Desire.*

(f) *To thee, as unto GOD, I bow.*

(g) *I swear by all that's Good. My Life! my Love!*

I could fill (h) several Pages with more of this Language; but he who desires it, may turn to the Quo-

(n) *Arfinoe*, p. 3. l. penult.

(o) *Arfinoe*, p. 16. l. 2. *Camilla*, p. 3. l. 9, 15. *Thomyris*, p. 15. l. penult. p. 28. l. 16. p. 32. l. 11.

(p) *Camilla*, p. 3. l. 15. *The Wonders of the Sun, Epilogue*, p. 2. l. penult.

(q) *Camilla*, p. 2. l. 30.

(r) *Thomyris*, p. 7. l. 24.

(s) *Camilla*, p. 25. l. 31.

(t) *Ibid.* p. 25. l. 31.

(u) *Ibid.* p. 26. l. 2.

(x) *Arfinoe*, p. 16. l. 2.

(y) *Exod.* 20. 18. *Rev.* 1. 14.

Rev. 4. 5. *Rev.* 18. 19, 19.

(z) *Camilla*, p. 5. l. 32.

(a) *Camilla*, p. 21. l. 33. *Love's Triumph*, p. 6. l. 10.

(b) *British Enchanters*, p. 39. l. 35.

(c) *Clotilda*, p. 8. l. 8.

(d) *Love's Triumph*, p. 37. l. 27.

(e) *Pyrrhus and Demetrius*, p. 10. l. 13.

(f) *Ibid.* p. 38. l. 5.

(g) *Arfinoe*, p. 29. l. 5.

(h) *Abra-Mule, Epilogue*, l. 3.

Arfinoe, p. 1. l. 6. p. 3. l. penult. p. 4.

Quotations in the Margin, where his Curiosity will be abundantly gratified. And certainly the reason why a Man is represented as *GOD*, and a Woman as a *God-des*, can only be this, that the *Poets* by openly commending the one, may secretly undervalue the other.

And now, instead of resenting such unusual and extravagant Expressions, as they do justly deserve, the *Female Sex* on the *Stage* are taught by the same *Poets* to lay aside all *Modesty*; to take all as if spoken in reality, and to act and speak their Parts accordingly; and which is more to be admir'd, the *Ladies*, who make a great part of the Audience, are pleas'd when their Sex is rais'd to that Height which *Lucifer* once attempted. Besides, the *Actresses* on the *Stage* are almost as guilty as the other Sex. The *Fear* of *GOD*, the *Shame* of the *World*, and the *Sense* of *Religion*, lays no Restraint upon them, from being guilty in their turns of the same *Blasphemy*. They also (r) frequently adore the Men; and without any regard to *Life*, *Nature*, or *Decency*, (which certainly ought to be observed in these Performances) call their *Suitors*, whilst in a single State, (s) the *Delight* of their Souls. They call them (t) the *Sun* which gives them *Light*, and cherishes them with its *Heat*; the (u) *Jewel* of their *Hearts*, which alone is

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- p. 4. l. 9. p. 16. l. 1. Gibraltar, p. 58. l. 12. p. 13. l. 30. spoken of an intriguing Pimp. Liberty asserted, p. 40. l. 9. Love the Leveller, p. 62. l. 31. p. 63. l. 7. p. 65. l. 11, 22. Solon, p. 20. l. 23. p. 64. l. 15. The Amorous Miser, p. 5. l. 27. p. 57. l. 18. British Enchanters, p. 15. l. 13. Careless Husband, p. 27. l. 33. p. 65. l. 1. Conquest of Spain, p. 12. l. 5. Fair Example, p. 18. l. 15. The faithful General, p. 21. l. 16. Female Wits, p. 54. l. 23. The Gamester, p. 5. l. 11. p. 41. l. 19. p. 61. l. 1. Lawyer's Fortune, p. 16. l. 28. p. 46. l. penult. Portsmouth Heirels, p. 26. l. 12. spoken by one in a Parson's Habit. p. 10. l. 28. p. 52. l. 22. Rival Brothers, p. 6. l. 27, to 37. p. 15. l. 19. p. 82. l. 11. The Roving Husband reclaim'd, p. 47. l. 14. Zelmane, p. 6. l. 6. p. 70. l. 10. (r) Arsinoe, p. 20. l. 9. Hydaspes, p. 44. l. 31. Pyrrhus and Demetrius, p. 16. l. 20. (s) Hydaspes, p. 44. l. ante-penult. (t) Arsinoe, p. 33. l. 9. Pyrrhus and Demetrius, p. 60. l. 25. (u) Arsinoe, p. 25. l. 12.

worth their Care, the Loss whereof is intolerable, when all other Losses may be endured; (x) the Idol of their Souls, and (y) the Soul of Pleasure: and one prays another (z) to teach her absent Lord to adore her.

The Prophet *Isaiah* asks no less than three times, (a) *To whom shall we liken GOD? or make him equal? or compare him, that he may be like?* But he who is acquainted with our modern Plays, may observe him compared with Creatures, and even with those of an ordinary Character.

And as it is natural to fall from one Wickedness to another; so the Poets go farther yet, and represent our holy and just GOD, as one who delights in Uncleaness. This will be evident in another part of this Chapter. In the mean time, it may be observed, that in Scripture, (b) the Grace of GOD teacheth all Men to deny worldly Lusts, and to live soberly. In the Play-house, (c) one concludes with this Exhortation, *Now consider what hath been said, and Heaven give you Grace to put it in practice; that is, to play the Whore.* At another time, a Woman that refuseth to be a Whore, is (d) charg'd with want of Grace for that very reason, and (e) is thus threatned, *Well, well, the Sin of Ingratitude is great. Where do you think to go when you die?* As if GOD would punish her for this. Another saith of Whoredom, (f) *It is no Sin, but a vile Imposition upon the Law of Nature, (that is, the Law of GOD) contriv'd by cunning avaritious Fathers to stop the rapid Tide of generous Love, and tie it down to sordid Interest. What did (GOD in the) Creation mean a Woman for, but Pleasure? And Pleasure is the end of all we either do or wish. Desire is a Law, set down by Nature's (that is, by GOD's) Counsel, and not to be disputed.* And (g) again, *Dull Custom I de-*

(x) *Pyrrhus and Demetrius*, p. 60. l. 25.

(y) *Temple of Love*, p. 6. l. 18.

(z) *Pyrrhus and Demetrius*, p. 8. l. 13.

(a) *Isa.* 40. 18, 25. *Isa.* 46. 5.

(b) *Tit.* 2. 11, 12.

(c) *The Relapse*, p. 43. l. 17.

(d) *A Woman's Revenge*, p. 31. l. 23, ult.

(e) *Ibid.* p. 31. l. 30.

(f) *Ibid.* p. 14. l. 20.

(g) *Ibid.* p. 15. l. 4.

Spife. I'll follow Nature's (that is, GOD's) Laws. Beauty was made for use. It gives Desire, Desire is natural, and what is natural cannot be a Sin. One (h) Actor desires for Heaven's (viz. for GOD's) sake, that care may be taken for the committing Adultery in private. Another (i), when upon the Attempt to debauch an Actress, puts up this Ejaculation :

Bless'd Heav'n, assist me but in this dear Hour.

In one *Play* an *Actor* invokes the Assistance of GOD's sacred *Majesty* (k) to carry on a drunken, and another (l) a whoring Intrigue, and others (m) upon ridiculous occasions. And to omit all other Instances, in another an *Adulterer* (n) prays to GOD for the Accomplishment of his villanous Intention; and to make a Jest of Devotion, desires GOD (o) to forgive his Frailties, whilst he goes on to the uttermost without Repentance, as if *Adultery* in GOD's sight was no Frailty at all. Now, what is all this, but a representing of our *Creator* as assisting and delighting in Iniquity, and Men as wallowing in Uncleanness under the pretence of obeying his Laws, and acting thro his Assistance? The *Psalmist* (p) speaking of some who were *Partakers with the Adulterers*, adds, *These things hast thou done, (saith GOD) and I kept silence. Thou thoughtest that I was altogether such a one as thy self; but I will reprove thee, and set before thee the things which thou hast done.*

[And GOD grant that this Reproof may not be by some Publick Calamity.]

Another way whereby the *Blessed GOD* is treated with Contempt, is by undervaluing his Power, and intimating as if he was not the Supreme Being. Thus one who obtains his Mistress, saith, (q) *he hath all that*

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| (h) The Confederacy, p. 28. | Lawyer's Fortune, p. 8. l. 29. |
| l. 33. | (n) Love in a Sack, p. 54. |
| (i) The Orphan, p. 31. l. 14. | l. 14. |
| (k) Gibraltar, p. 5. l. 1. | (o) Ibid. p. 34. l. 6. |
| (l) Ibid. p. 22. l. 19. | (p) Psal. 50. 18, 21. |
| (m) Squire Trelooby, p. 20. | (q) Hydaspes, p. 72. l. 23. |
| l. 1, antepenul. p. 21. l. 10. The | |

Heaven can grant. Another speaking of a Sword preserv'd, useth the same Language (r):

*In this distracted State of our Affairs,
'Tis all that Heaven could grant.*

Another being told by his Mistress, that *Heaven* or *GOD* permits her to love him no more, answers, (s) *Why then doth it permit us Life and Thought? Are we deceived in its Omnipotence? Or is it reduc'd to find its Pleasures in its Creatures Pains?*

These are sly Insinuations on such an occasion; and he who would have an Answer to such Questions, must seek for it in another place.

At another time we are told, (t) *That the envious Gods have done their worst*; when no more is meant, but the disappointing a King on the Stage of his Mistress.

One asks, (u) *How angelically inspiring would that divine Form appear?* As if *Angelical* was something more than divine. Another prays (x);

————— *May Heav'n, and above all,
Your own prevailing Genius guard your Age.*

What is meant by this *prevailing Genius*, is not so evident; but any one may observe, that it is a better *Guard* to Man than *Heaven* or *GOD* himself.

Another swears, (y) *By Allah, and by a greater Power.*

The word *Allah* in the *Arabick Language* is derived from a *Verb* which signifies to *worship religiously*, and is always used for the true *GOD*, who is thus to be *worship'd*. It is therefore very plain, what the *Poet* means by *Allah*, when he lays the *Scene* in *Turkey*. And indeed he himself unfolds it, when (z) more than once he

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| (r) Lucius, p. 21. l. 5. | (x) Love Triumphant, p. 3. |
| (s) The False Friend, p. 28. l. 5. | |
| l. 30. | (y) Faithful Bride of Grana- |
| (t) The Royal Convert, p. 81. l. 21. | da, p. 8. l. 18. |
| (u) The Wife's Relief, p. 63. l. 19. | (z) Ibid. p. 6. l. 5. p. 51. |

makes

makes an *Actor* offer to swear by *Allah* upon the *Alcoran*, (a) pray to him for Help, and call him (b) *the Great, the Righteous Allah*. But then this greater Power is the *Mystery*. It must be something greater than *GOD*; and if the *Poets* can deprive him of his *Omni-potency* and *Supremacy*, they may also deprive him of his *Godhead*.

Another Method whereby the *blessed GOD* is vilified, is by giving the *Titles* of our *LORD JESUS CHRIST* to Men. The word (c) *Redeemer* is always in *Scripture*, and the word (d) *Saviour* is always in the *New Testament* apply'd to *GOD* or *Christ*. (e) *I, even I* (saith he) *am the LORD*, and besides me there is no *Saviour*. For this reason these adorable Names among *Christians* are appropriated to our *Blessed Saviour* and *Redeemer Jesus Christ* alone, and like the *Jewish Tetragrammaton* peculiarly reserved to the *Deity*. How grating then must it be to any Man, who hath not worn out all *Sense of Religion*, to hear a pretended *High-Priest* compliment an *Actor* on the *Stage* with such Language as this?

(f) *You gave the Proof of a concurring God,
And are esteem'd and stil'd our Great Redeemer.*

Or this (g);

——— *Thy former Acts,
That have aloud proclaim'd thee Thebes's Saviour.*

In *Scripture* our *blessed Saviour Jesus Christ* is represented as (h) our *Advocate with the Father*, and (i) our

(a) Faithful Bride of *Granda*, p. 47. l. 8.

(b) *Ibid.* p. 53. l. 20.

(c) *Job* 19. 25. *Psal.* 19. 14. & 78. 35. *Prov.* 23. 11. *Isa.* 41. 14. & 43. 14. & 44. 6, 24. & 47. 4. & 49. 7, 26. & 54. 5, 8. & 59. 20. & 60. 16. & 63. 16. *Jer.* 50. 34.

(d) *Luke* 1. 47. & 2. 11. *John* 4. 42. *Acts* 5. 31. & 13. 23. *Ephes.* 5. 23. *Phil.* 3. 20.

1 Tim. 1. 1. & 2. 3. & 4. 10.

2 Tim. 1. 10. *Tit.* 1. 3, 4. &

2. 10, 13. & 3. 4, 6. *2 Pet.* 1.

1, 11. & 2. 20. & 3. 2, 18.

1 John 4. 14. *Jude*, verse 25.

(e) *Isa.* 43. 11. & 45. 21.

Hof. 13. 4.

(f) *Oedipus*, *Act* 1. Ver. 46.

(g) *Ibid.* *Act* 1. Ver. 56.

(h) *1 John* 2. 1.

(i) *Gal.* 3. 19, 20. *1 Tim.* 2.

5. *Heb.* 8. 6. & 9. 15. & 12. 24.

only Mediator; and it is an Office peculiar to him and to the *Holy Ghost*, to (k) *make Intercession* for his People. And for this reason, these words have by other Writers been peculiarly appropriated to these Persons. Upon the *Stage* the word (l) *Advocate* is apply'd to one, who assists in an amorous Suit: And (†) a *Filt*, who persuades her Mistress to *Adultery*, is call'd a *proper Advocate*. A Man offers himself upon the same occasion (m) to be a *Mediator*, and (n) *Cupid* is represented as a *Mediator* between Man and Wife, like *Christ* between GOD and Man, and is pray'd to as such. And we have not only Men and Women said (o) to intercede for one another in the *Intrigues* of the *Stage*, but there is also (p) this *Petition*; (to whom it is made, let the *Reader* judge.)

Fair Empress of the Elysian Shades, intercede for me.

But the *Play-House Epithets* and *Expressions* compared together, will let the *Reader* see the different Respect which is there paid. In the *Play-House* it is (a) a *dear dear Devil*, and (b) an *envious*, or (c) a *lurking GOD*; or (d) a *loving Devil*, and (e) an *unjust*, or (f) an *injurious GOD*.

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| (k) <i>Isa.</i> 53. 12. & 59. 16. | The Maid the Mistress, p. 54. |
| <i>Rom.</i> 8. 26, 27, 34. <i>Heb.</i> 7. 25. | l. 30, 31. <i>Tunbridge-Walks</i> , p. |
| (l) <i>Abra-Mule</i> , p. 25. l. 24. | 14. l. 28. <i>Ulysses</i> , p. 48. l. 38. |
| <i>Perplex'd Couple</i> , p. 60. l. 3. | (p) The Fickle Shepherdess, |
| <i>Provok'd Wife</i> , p. 65. l. 23. | p. 18. l. 10. |
| <i>Woman is a Riddle</i> , p. 29. l. 6. | (a) The Country Lasses, p. 51. |
| (†) The Fair Example, p. 44. | l. 9. |
| l. 23. | (b) The Royal Convert, p. |
| (m) The Perplex'd Lovers, | 38. l. 5. |
| p. 6. l. 22. | (c) <i>Venus</i> and <i>Adonis</i> , p. 19. |
| (n) The <i>Portsmouth</i> Heiress, | l. 17. |
| p. ult. l. antepenult. | (d) The General cashier'd, p. |
| (o) The Biter, p. 62. l. 10. | 4. l. 10. |
| The Country Lasses, p. 24. l. 30. | (e) The Fatal Marriage, p. 173. |
| Force of Friendship, p. 20. l. 21. | l. 9. |
| The Gamester, p. 23. l. 19. | (f) The Successful Pirate, p. |
| <i>Humours of the Age</i> , p. 17. l. 7. | 12. l. 6. |

In the *Play-House* it is (g) an *honest*, or (h) a *very honest Devil*; but (i) a *vain GOD*: A (k) *virtuous Devil*, but (l) a *GOD averse to Innocence and Love*. In the *Play-House* it is (m) a *coaxing*, and (n) a *sweet Devil*; but (o) an *harsh*, and (p) an *injurious GOD*. The one is (q) an *old Friend*, and the other is (r) a *changing Deity*. The one (s) governs all things according to his *Will and Pleasure*, and (t) the other is a *sleeping GOD*.

Thus one saith, (u) *The Devil is a very modest Person, he seeks no body unless they seek him first*. And another (x) hath this Expression, *My Father always taught me to fear GOD and a Serjeant*; as if they were both alike, and the Business of both consisted in contriving to do us a mischief.

But perhaps the most daring, and certainly the most constant Method is yet behind, by which GOD himself is contemn'd; namely, The using of other Words to signify GOD himself, ascribing to such Words his *incommunicable Attributes* and *Acts*, and at another time treating these Words in the most sordid, vile and dissingenuous manner, and bringing them for Examples of the most detestable Crimes. This is the way to burlesque him, who is eternal, and even to apply *Omnipotence* to Acts of Infamy. The *Attributes* or *Titles* of GOD are the same with his Being, and only different Words to express one Thing; and when we add them to any Word, we make that Word to signify the true GOD: so that all Contempt thereof is a Contempt of

(g) Love at first sight, p. 50.
l. penult.

(h) Marry or do worse, p. 31.
l. 28.

(i) Ulysses, p. 20. l. 32.

(k) Marry or do worse, p. 32.
l. 12.

(l) Ulysses, p. 18. l. 16.

(m) The General cashier'd,
p. 4. l. 10.

(n) Love Triumphant, p. 29.
l. 12.

(o) Electra, p. 40. l. 4.

(p) *Appius and Virginia*, p. 35.
l. 33.

(q) The Artful Husband, p. 11.
l. antepenult.

(r) Lucius, p. 22. l. 4.

(s) The *Gotham* Election, p.
28. l. 18. Perplex'd Couple,
p. 18. l. 21.

(t) The Fatal Marriage, p. 173.
l. 10.

(u) The Recruiting Officer,
p. 50. l. 32.

(x) The Litigants, p. 21. l. 33.

GOD

GOD himself. It is no Excuse to say, that such a Word of itself doth not signify GOD; for it must be taken as it is represented. A Piece of Pageantry is not a King; but if it wears a Crown, is dress'd up in Royal Robes, and is own'd as such, then all Disrespects shewn afterward to it, is a Disrespect to that King whose Picture it is, and will be resented as an Affront. And can we think, that GOD is not as jealous of his Honour? When we give his Name, his Titles, and his Worship to Pagan Images, or Words of our own devising, this alone is a Crime of an high nature; but the vilifying them afterward, is a most terrible Aggravation; And yet this is the general Practice.

To begin with *Jupiter* or *Jove*: He is (n) pray'd to, and praised with *Hymns* on the *Stage*, and worshipped in a magnificent Temple with Incense and Sacrifices. The Descriptions of him at large are such as these:

- (o) He in his sublime Abode
Shook Earth and Seas with his Imperial Nod;
Abroad his unresisted Lightning hurl'd,
And with vindictive Thunder scar'd the trembling World.
(p) Who in his Hand doth roll the three-fork'd Bolt,
Preparing to discharge the fatal Thunder.
(q) So Jove look'd down upon the War of Atoms,
And rude tumultuous Chaos; when as yet
Fair Nature, Form, and Order had not Being,
But Discord and Confusion troubled all:
Calm and serene upon his Throne he sat,
Fix'd there by the eternal Law of Fate;
Safe in himself, because he knew his Power,
And knowing what he was, he knew himself secure.
(r) Fix'd as the Law by which Imperial Jove,
According to his Prescience and his Power,
Ordains the Sons of Men to Good or Evil.

It is he (saith an Actor) who (s) knows the Crimes

(n) The Faithful General, p. 25.

(q) Ulysses, p. 42. l. 1.

(o) Abra-Mule, p. 35. l. 16.

(r) Ibid. p. 59. l. 10.

(p) Appius and Virginia, p. 9.

(s) Ibid. p. 3. l. 9.

and Injuries of others. It is he (t) who scourgeth the flagitious World, and then forgives. His (u) Majesty is awful. His (x) Hand formed all things. His (y) Will is eternal, and (z) his Thunder sacred. He is call'd (a) impartial Jove, that lords it o'er the World; or (b) Supreme, First Cause, Eternal Source of Being. And the Epithets bestow'd on him are (c) Almighty, (d) Avenger, (e) Creator of the World, (f) Dread, (g) Eternal, (h) Father, (i) Father of Gods and Men, (k) Great, (l) Immortal, (m) Imperial, (n) In Grandeur above, (o) Just, (p) King of Gods, (q) King of Gods and Men, (r) Mighty, (s) Olympian, (t) Supreme, (u) the Thunderer, (x) Thundering, and (y) Vindictive Jove, who prepares his Thunder.

(t) Fortune in her Wits, p. 19. l. 15.

(u) Phadra and Hippolytus, p. 7. l. 15.

(x) Appius and Virginia, p. 12. l. 30.

(y) Ibid. p. 46. l. 14.

(z) Injur'd Virtue, p. 13. l. 22.

(a) The Persian Princess, p. 48. l. 5.

(b) The Faithful General, p. 26. l. 12.

(c) Ajax, p. 18. l. penult. Solon, p. 12. l. 16. The Faithful General, p. 26. l. 13.

(d) Ulysses, p. 30. l. 3.

(e) The Faithful General, p. 26. l. 12.

(f) Solon, p. 40. l. 28.

(g) Oedipus, p. 44. l. 5. The Faithful General, p. 26. l. 12.

(h) The Victim, p. 45. l. 26.

(i) Ibid. p. 45. l. 26.

(k) Ajax, p. 42. l. 22. Appius and Virginia, p. 10. l. ult. p. 51. l. 25. p. 56. l. 16. Ulysses, p. 28. l. 22. Electra, p. 10. l. 10.

(l) Oedipus, p. 25. l. 17. Perolla and Isadora, p. 46. l. 29, 33. The Faithful General, p. 25.

Act 3. l. 1. The Victim, p. 2. l. 24. p. 50. l. 19.

(m) Phadra and Hippolytus, p. 32. l. 30. p. 33. l. 9. British Enchanters, p. 30. l. 33. The Faithful General, p. 25. Act 3. l. 1.

(n) Arsinoe, p. 48. l. 1.

(o) Ulysses, p. 3. l. 9.

(p) British Enchanters, p. 30. l. 33. The Faithful General, p. 25. Act 3. l. 1.

(q) The Faithful General, p. 65. l. 40.

(r) Alarbas, p. 15. l. 15. p. 20. l. 28. Appius and Virginia, p. 52. l. 11. Love and Liberty, p. 57. l. 32. Pyrrhus and Demetrius, p. 31. l. 8. Solon, p. 12. l. 16. Ulysses, p. 35. l. 10.

(s) Electra, p. 10. l. 10.

(t) Appius and Virginia, p. 5. l. 4. p. 9. l. 13. The Faithful General, p. 26. l. 12.

(u) The Faithful General, p. 26. l. 13. Ulysses, p. 34. l. 35.

(x) Phadra and Hippolytus, p. 12. l. 26.

(y) Ulysses, p. 34. l. 35.

And

And to what purpose doth *Jupiter* thus appear in the Majesty of *Jehovah*? Why is he represented with the *Attributes* of the Supreme Being? Why is he furnish'd with *Omnipotence*, and made both the *Creator* and *Judge* of the World? Why are all the *Functions* of *Providence* put into his hands? Or why is he described with the Majesty of the true GOD? All this is only that he may set off *Vice* with a greater Lustre, and recommend it more effectually to our Practice by his own Example.

One *Vice* which I shall mention, is *Disobedience* to Parents. Thus an *Actor* saith, (z) *Did not Jupiter turn his Father Saturn out of Heaven, and leave it to us Mortals for a laudable Example to walk by?*

But that which I shall chiefly insist on, is the abominable Sin of *Whoredom* and *Adultery*. Thus an *Actor* in (a) two different *Plays* pleads, to carry on his base Designs, *I am Jupiter in love, and you shall be my Alcmena*. And the Strains in Verse are more remarkable.

(b) *That celebrated King, the mighty Jove,
Fatigu'd with Empire, left his Throne above,
And for a while enjoy'd the Sweets of Love.*

(c) *A Face like thine has made Jove oft unjust,
And oft intrench upon the Marriage-Vow.*

(d) *To thee, like Jove to Semele, I'll come,
And will with Lightning and with Thunder clasp thee.*

(e) *Remember Jove, and think on unregarded Juno;
His Wife was ne'er so happy as his Mistress.*

(f) *Three Nights (the Poets say) Almighty Jove
Indulg'd the Pleasures of licentious Love,
For Beauty left the Heav'n's imperial Throne,
And laid the sacred Weight of Empire down.*

When an *Actor* is forc'd to use a Disguise for such a leud Purpose, he is not wanting for an Example to make

(z) Solon, p. 4. l. 4.

(a) Love in a Chest, p. 52.
l. 10. The Beaux Stratagem,
p. 58. l. antepenult.

(b) Abra-Mule, p. 35. l. 12.

(c) Appius and Virginia, p.

16. l. 1.

(d) Ibid. p. 16. l. 28.

(e) Clotilda, p. 10. l. 3.

(f) Irene, p. 9. l. 25.

the matter more commendable: For (g) Jove himself hath submitted to Disguises, to carry on his Amours; and, (h) Thus Jove within the milk-white Swan enjoy'd his Leda.

And to divert their Hearers, they have also the same Strains in *Heroick Verse*.

(i) Thus Jove within the Serpent's scaly Fold
Twin'd round the Macedonian Queen.

(k) Great Jove, they say, descending from above,
T' enjoy the Pleasures of almighty Love,
Did condescend to lay aside his Rod,
Forget his Glory, and eclipse the God,
Thought no Disguise too safe, no Toil too great,
To please the Fair, and favour his Retreat;
Sometimes appear'd to her like Bull or Swan,
But oftner in the lordly Shape of Man.

And thus the mighty Thunderer was seen
To appear below in Shapes so base and mean.

(l) So, fir'd by Venus' Son, the Thund'rer Jove,
Of Right, regardless, rushes on his Love;
By Fraud or Force he gains the beauteous Prize,
Tasting in various Forms as various Joys:
Now as Alcmena's Lord, their Bed he stains;
Then Spartan Leda, like a Swan, he gains:
Europa by a lovely Bull's betray'd,
And in a golden Show'r th' imprison'd Maid:
A Dragon curls in bright Olympia's Arms,
Nor can chaste Vows protect Calisto's Charms.
Hence Men by Fraud and Artifice succeed,
And Jove's Example justifies the Deed.

But lest the Example of Jove should not be sufficient to justify such Crimes, the Poets take care to add more of the same nature: witness the following Quotations.

(g) Woman is a Riddle, p. 54.
l. 25.

(h) Three Hours after Marriage, p. 58. l. 21.

(i) Ibid. p. 58. l. 26.

(k) Love in a Sack, Epilogue,

l. 1.

(l) Lucius, p. 8. l. 15.

(m) Behold, what Shapes Love makes us put on! But Gods (or Poets feign) taught us poor Mortals first to intrigue in counterfeit Shapes.

(n) What then? Gods and Demigods have assumed viler Shapes, to make a Cuckold.

(o) Nor can the Gods my fervent Passion blame,
Since every God himself has been the same.
Phœbus would oft the charming Daphne woo,
And through the Grove the flying Nymph pursue.
Jove through the Hellespont Europa bore,
And fell in Danae's Lap a golden Sham'r.

(p) A Face less beautiful than that which now
Compels me Empire to forsake for Love,
Has oft from Heav'n allur'd the gazing Gods,
And made them stoop, to be more happy here.

I do not blame the Poets for representing the Pagan Idols as they were represented by Pagans; but they ought not to be proposed as Examples. (q) We have not so learn'd Christ. Much less should they be treated on other occasions like the true GOD, whom we worship; for this is making a Confusion, and representing both as if they were alike.

But to proceed to other Idols among the Heathens. Sometimes Cupid is represented as (r) a GOD, or (s) the GOD of Love. Accordingly he is call'd (t) a gentle GOD, (u) a liberal GOD, and (x) a GOD who commands, and also (y) an Infant, but a powerful GOD. He is call'd (z) Almighty, (a) Great, (b) Mighty, and

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| (m) Love in a Chest, p. 54. l. 5. | p. 16. l. 7. |
| (n) Three Hours after Marriage, p. 28. l. 10. | (x) The Perplex'd Lovers, p. 38. l. ult. |
| (o) Alarbas, p. 15. l. penult. | (y) The Cares of Love, p. 19. l. 20. |
| (p) Appius and Virginia, p. 15. l. 12. | (z) Liberty asserted, p. 52. l. 1. Manlius Capitolinus, p. 19. l. 8. The Perplex'd Couple, p. 36. l. 26. The Roving Husband reclaim'd, p. 29. l. 10. |
| (q) Ephes. 4. 20. | (a) Liberty asserted, p. 46. l. 27. Pyrrhus and Demetrius, p. 22. l. 23. |
| (r) Arsinoe, p. 16. l. 12, 20. | (b) Solon, p. 9. l. 12. p. 29. l. 29. |
| (s) Hydaspes, p. 16. l. 28. p. 26. l. 19. p. 48. l. 15, 17. Love's last Shift, p. 82. l. 16. | Power- |
| (t) Hydaspes, p. 78. l. 8. | |
| (u) Injur'd Love, a Comedy, | |

(c) *Powerful*: (d) *The Greatest Power that Nature knows*; (e) *The Creator, and Parent of Heaven and Earth*; the *Delight of GODS* above, to whom all Nature owes her *Birth*: One (f) whom no Power can withstand, but he rules from the *Skies* to the *Center*. (g) One, who alone hath conquer'd the *Learned* and the *Brave*, and frustrated their *Resolutions*; and (h) the *GOD* of *resistless Fires*, who oft in *Female Hearts* with *Triumph* sees the *unlook'd-for Changes* of his *vaunted Power*.

They tell us (i) of the *mighty*, and (k) the *almighty Power of Love*; and extol him in this manner (l):

To Love, that governs all, our Praises must we give.

And now if we would know who is thus ador'd, and advanc'd above all, we are told in the same and in other *Plays*, that he is (m) a *Boy*, (n) a *trifling Boy*, (o) a *blind Archer*, (p) a *cruel GOD*, (q) a *blind GOD*, (r) a *blind Deity*, (s) a *raging Deity*, (t) a *little Deity*, (u) a *subtle* and a *fantastick GOD*, (x) a *cruel GOD*, (y) a *froward*

(c) *Liberty asserted*, p. 46. l. 23. *Love's last Shift*, p. 83. l. 4. *The Cares of Love*, p. 19. l. 18.

(d) *Love Triumphant*, p. 21. l. 2.

(e) *British Enchanters*, p. 16. l. 31.

(f) *Ibid.* p. 19. l. 29.

(g) *The Cares of Love*, p. 19. l. 18. *Compare this with Job* 5. 12, 13.

(h) *Perolla and Isadora*, p. 27. l. 31.

(i) *The Female Advocates*, p. 44. l. antepenult.

(k) *Pyrrhus and Demetrius*, p. 38. l. 28. *Conquest of Spain*, p. 54. l. 24.

(l) *Titus Manlius*, p. 55. l. 31.

(m) *Love and Liberty*, p. 21. l. 19.

(n) *Arfinoe*, p. 23. l. penult.

(o) *Etearchus*, p. 8. l. 9.

(p) *Hydaspes*, p. 58. l. 14.

(q) *Almahide*, p. 14. l. 12.

p. 16. l. 4. *Arfinoe*, p. 17. l. 5.

Gibraltar, p. 13. l. 30. *Hydaspes*, p. 36. l. 2. *Rinaldo*, p. 5.

l. ult. *The Cares of Love*, p. 17. l. 14.

(r) *The Rival Brothers*, p. 16. l. 10.

(s) *Love and Liberty*, p. 21. l. 21.

(t) *Woman is a Riddle*, p. 36. l. 6.

(u) *Love and Liberty*, p. 27. l. 28.

(x) *Love's last Shift*, p. 82. l. 16. *Phadra and Hippolytus*, p. 6. l. 16.

(y) *Ulysses*, p. 17. l. ult.

GOD,

GOD, (z) a little GOD, and (a) a little impertinent GOD. He is (b) a little Tyrant, (c) a relentless Tyrant, (d) a little blind Bastard, and (e) a little sneaking Bastard. They call him (f) little Cupid, or (g) cruel Love. Sometimes they call him more at large, (h) Blind Love, that blinds his captive Slaves, and is the Parent of all human Evils; (i) ungrateful, cruel, unkind, and Plague of our Minds; (k) that interloping, blind, mischief-making Bastard, that Disturber of our Peace, that Curse of our Sex, the eyeless Brat; or (l) a little, blind, straggling Urching, as unsteady as his Votaries. And certainly if the Poets treat him at this rate, they should never dress him up in the former Equipage.

If at one time *Venus* is represented as a (m) beauteous Goddess, at another (n) she shall be cruel. And thus there is hardly a Name to which a Divine Title is annex'd, but it also meets with a Character of Reproach.

The word GOD in the singular Number being forbidden by the Statute, a due care is taken to mention it in the plural; and accordingly we have (o) auspicious, (p) awful, (q) blessed, and (r) bounteous GODS. We have (s) the dreadful GODS, who reign beneath; who

(z) The Humours of the Army, p. 47. l. 8.

(a) The Relapse, p. 69. l. 8.

(b) Love and Liberty, p. 25. l. 25.

(c) Faithful Bride of Granada, p. 11. l. 11.

(d) The False Friend, p. 24. l. 3.

(e) Perplex'd Lovers, p. 12. l. ult.

(f) City-Ramble, p. 54. l. 11.

(g) Comical Revenge, p. 63. l. 13.

(h) Etearchus, p. 60. l. 15.

(i) Pyrrhus and Demetrius, p. 57. l. 6.

(k) The Generous Husband, p. 12. l. 18.

(l) The Maid the Mistress, p. 8. l. antepenult.

(m) *Venus* and *Adonis*, p. 10. l. 25.

(n) *Phadra* and *Hippolytus*, p. 6. l. 11.

(o) The Faithful General, p. 69. l. 35.

(p) Injur'd Virtue, p. 9. l. 25. *Phadra* and *Hippolytus*, p. 11. l. 11.

Ulysses, p. 12. l. 6. p. 20. l. 23.

(q) The Conquest of Spain, p. 14. l. 26.

(r) *Appius* and *Virginia*, p. 5. l. 12. *Etearchus*, p. 54. l. 17.

Perolla and *Izadora*, p. 47. l. 6. *Phadra* and *Hippolytus*, p. 38. l. 23.

The Distress'd Mother, p. 67. l. 18. The Victim, p. 17. l. 28.

Thomyris, p. 52. l. 31. (s) The Royal Convert, p. 51. l. 7.

are

are (r) equal, and (u) eternal GODS, who govern this great World, and rule the Heart of Man. We have the (x) good, (y) gracious, (z) great, (a) immortal, (b) just, (c) kind, and (d) knowing GODS. We have the (e) merciful and (f) mighty GODS, who (g) ordain whatever shall happen. We have (h) the pitying, and (i) the powerful GODS, even (k) the powerful sacred GODS of Heaven; and also (l) the righteous and the (m) unerring GODS. We are told, that (n) their Voice is sacred, (o) they always guard the Just, and (p) favour Right;

(r) The Force of Friendship, p.27. l.23.

(u) Appius and Virginia, p.17. l.30.

(x) Etearchus, p.66. l.26. Distress'd Mother, p.31. l.16. False Friend, p.42. l.25. Successful Pirate, p.50. l.17. Persian Princess, p.40. l.2.

(y) Appius and Virginia, p.20. l.7. Ulysses, p.36. l.36. p.47. l.22. p. ult. l. penult.

(z) Oedipus, p.48. l.2. p.71. l.10. Manlius Capitolinus, p.58. l.4.

(a) Appius and Virginia, p.5. l. penult. p.26. l.8, penult. p.27. l.21. p.55. l.34. Arminius, p.5. l.31. Arsinoe, p.39. l.22. French Cato, p.13. l.8. p.21. l.7. p.29. l.5. Cæsus, p.7. l. ult. Oedipus, p.37. l.13. Phædra and Hippolytus, p.12. l.15. p.49. l.16. Manlius Capitolinus, p.36. l. antepenult. British Enchanters, p.15. l.21. Faithful General, p.34. l.19. p.52. l.27. p.64. l.36. p.68. l.4. The Victim, p.4. l.10. p.29. l.2. Ulysses, p.28. l.7.

(b) French Cato, p.10. l.12. p.43. l.14. Injur'd Virtue, p.32. l.20. p.54. l. penult. Love and Liberty, p.22. l.18. Oedipus, p.68. l.1. Manlius Capitolinus,

p.1. l. ult. p.37. l.9. British Enchanters, p.30. l.33. False Friend, p.37. l.23. The Victim, p.41. l.23. p.56. l.26.

(c) Manlius Capitolinus, p.14. l.10. Persian Princess, p.33. l.14.

(d) Titus Manlius, p.17. l.9.

(e) The Victim, p.59. l.10.

(f) French Cato, p.28. l.27. Lucius, p.17. l.21. Force of Friendship, p.20. l.18. Successful Pirate, p.36. l.21. The Victim, p.41. l.33. p.53. l.4.

(g) Ajax, p.21. l.27.

(h) Phædra and Hippolytus, p.37. l.16. p.63. l.34. Faithful General, p.28. l.3.

(i) Titus Manlius, p.27. l.3. p.51. l.8.

(k) Ibid. p.27. l.3.

(l) Cato, p.58. l.10. French Cato, p.15. l. ult. Oedipus, p.28. l.9. Phædra and Hippolytus, p.38. l. penult. p.48. l.16. p.64. l.28. Force of Friendship, p.23. l.12. The Victim, p.32. l.33. Ulysses, p.1. l.19. p.11. l.1. p.57. l.30.

(m) Phædra and Hippolytus, p.38. l.18.

(n) French Cato, p.36. l.22.

(o) Hydasper, p.22. l.4.

(p) Ulysses, p.30. l.31.

and their (q) *Prescience* is also mentioned upon the *Stage*. On the other hand, these very GODS are (r) *churlish*, (s) *cruel*, and (t) *envious*; nay (u) they *envy Mankind*. They are (x) *flattering*, (y) *injurious*, (z) *merciless*, and (a) *partial*. They are (b) *perverse*, (c) *pitiless*, (d) *rigid*, and (e) *sleeping*. They are (f) *unassisting*, (g) *unequal*, or unjust, (h) *unperforming*, and (i) *unpitying*. The *GODS* is a word which will include the true GOD, as well as the false; and the *Poets* give no Caution to their Auditors, but that they may take it in its utmost Latitude if they think fit, or at least if they can but be pleased with so gross a *Blasphemy*.

Thus also they speak of the *Deities*, and call them (k) the *Supreme*, or (l) the *Sacred Deities of Heaven*; but at another time it is (m) the *Blind Deity*, or more grossly thus:

(n) *He's mad, whoe'er believes you,
O ye fallacious Deities.*

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| (q) <i>Ulysses</i> , p.34. l.30. | The Victim, p.14. l.19. <i>Ulysses</i> , |
| (r) <i>Persian Princess</i> , p. 12. | p.16. l.25. p.46. l.34. |
| l. 1. | (b) <i>Oedipus</i> , p.20. l.13. |
| (s) <i>Camilla</i> , p.30. l.23. <i>French</i> | (c) <i>Ulysses</i> , p.34. l.11. |
| <i>Cato</i> , p.12. l.20. p.41. l.22. p. | (d) The Victim, p.33. l.14. |
| 48. l.17. p.59. l.13. <i>Phadra</i> | p.43. l. penult. |
| and <i>Hippolytus</i> , p.35. l.5. p.51. | (e) <i>Fatal Marriage</i> , p. 173. |
| l. 29. <i>Rinaldo</i> , p. 61. l. 18. | l. 12. |
| <i>Manlius Capitolinus</i> , p.53. l.20. | (f) <i>Electra</i> , p.14. l.4. <i>Oedi-</i> |
| <i>Distressed Mother</i> , p. 31. l. 10. | pus, p. 34. l.8. |
| <i>The faithful General</i> , p.20. l.27. | (g) <i>French Cato</i> , p.62. l.21. |
| <i>Ulysses</i> , p.60. l.21. | <i>Oedipus</i> , p.41. l.2. <i>Fatal Mar-</i> |
| (t) <i>French Cato</i> , p. 57. l. 9. | riage, p.173. l.9. |
| <i>Royal Convert</i> , p.81, l.21. | (h) <i>Persian Princess</i> , p. 58. |
| (u) <i>French Cato</i> , p.57. l.9. | l. 9. |
| (x) <i>Venus and Adonis</i> , p. 12. | (i) <i>French Cato</i> , p.43. l.22. |
| l. 13. | (k) <i>Arminius</i> , p.63. l.18. |
| (y) <i>Successful Pirate</i> , p. 12. | (l) <i>Ibid.</i> p.23. l.13. |
| l. 6. | (m) <i>Rival Brothers</i> , p. 16. |
| (z) <i>French Cato</i> , p. 56. l.11. | l. 10. |
| <i>The Victim</i> , p.46. l.12. | (n) <i>Titus Manlius</i> , p.39. l.10. |
| (a) <i>French Cato</i> , p.57. l.20. | |

The word (o) *Heaven*, or (p) *Heavens*, is used in *Scripture* to signify the true GOD. Accordingly, the *Poets* seem to catch at this occasion, that so they may more directly treat the true GOD, sometimes with Respect, and sometimes with Reproach, even as they treat the *Pagan Idols*. Sometimes it is (q) the good, (r) gracious, (s) high, and (t) indulgent *Heaven*. Sometimes, the (u) just, (x) kind, (y) righteous, (z) sweet, and (a) unerring *Heaven*, and (b) that which searcheth all our *Thoughts*. But then at other times they change their Language. One (c) thanks *Heaven* for the Follies on the *Earth*. Another (d) saith, *Heaven* was unkind to set so strict a Bound; that is, to forbid Brother and Sister from marrying.

(e) *I did not hope to find*

Justice in Earth, 'tis not in Heaven neither.

(f) *Cast not your Eyes up to yon azure Firmament,*
Nor hope Relief from thence. The GODS are pitiless.

(g) *'Twas the rancorous Malignity*

Of all ill Stars combin'd, of Heaven and Fate.

(h) *The rigid Will of Heaven.*

(i) *Shall I trust Heaven? No, I scorn a Proxy.*

(o) *Luke* 15. 21.

(p) *Dan.* 4. 26.

(q) *Cobler of Preston*, p. 12.
1. 30. *Cruel Gift*, p. 35. l. 21.
Fatal Marriage, p. 154. l. 17. *The*
Sultaness, p. 9. l. penult. p. 29. l.
34. *The Victim*, p. 7. l. 27.

(r) *Cruel Gift*, p. 10. l. 5. p.
17. l. 29. p. 24. l. 22. *Royal*
Convert, p. 33. l. 3.

(s) *The Victim*, p. 43. l. 3.

(t) *Perfidious Brother*, p. 12.
l. 17.

(u) *Manlius Capitolinus*, p. 41.
l. antepenult. *Royal Convert*,
p. 30. l. 15. p. 61. l. 6. *The Vic-*
tim, p. 32. l. 24.

(x) *Royal Convert*, p. 1. l.
ult.

(y) *The Sultaneſs*, p. 22. l. 16.

p. 28. l. 11. p. 52. l. 28.

(z) *Fatal Marriage*, p. 172.
l. 17.

(a) *French Cato*, p. 10. l. 10.

(b) *The Sultaneſs*, p. 47. l. 1.

(c) *Man of Mode*, *Prologue*,
l. 24.

(d) *Compare Love Trium-*
phant, p. 20. l. 25. *with Levit.*
18. 9.

(e) *Fatal Marriage*, p. 173.
l. 10.

(f) *Ulyſſes*, p. 34. l. 11.

(g) *Fatal Marriage*, p. 159.
l. 20.

(h) *The Victim*, p. 51. l. 21.

(i) *Don Sebastian*, p. 9.

(k) *Heaven has all Eyes, and no Tongue.* That is, GOD sees Wickedness, but conceals it.

(l) *Answer me, Heaven ; but hold, what will Heaven answer ?*

*Answer me, Hell, for Heaven will damn Desire,
And be a Hell within me.*

In (m) one *Play* the word is droll'd upon in a ridiculous Tone by a Country Clown ; and in another (n) two different *Actors* say, *Heaven forbid !* But lest this should be too respectful, a *Romish Saint* is put upon the same Level in these words, (o) *Saint Anthony forbid !*

Besides, there are several other words which the *Poets* use in the same manner. Some of which they have borrowed from the Writings of the Heathens, and some they have invented of themselves. Thus at one time we meet with (p) the *Fate* or *Fates*, as *decreeing*, (q) *determining* or (r) *dooming* whatsoever shall happen, particularly (s) *decreeing* a Man for high Command. They are (t) *dread*, (u) *eternal*, (x) *impartial*, and (y) *propitious*, and Thanks are returned to them accordingly. They (z) *appoint* our *Death*, and (a) the *Law* which they make is *unalterable*. But then at other times these *Fates* are (b) *blind*, (c) *cross*, (d) *cruel*, and (e) *too cruel*.

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| (k) The Mock Astrologer, p. 37. | (x) Conquest of Spain, p. 27. l. 14. |
| (l) Elfrid, p. 21. l. 27. | (y) Irene, p. 32. l. 31. |
| (m) Squire of <i>Aljatia</i> , p. 5. l. 33. | (z) Arfinoe, p. 38. l. antepenult. |
| (n) The Wonder, p. 10. l. 6. p. 53. l. 10. | (a) French Cato, p. 26. l. 1. |
| (o) Ibid. p. 54. l. 13. | (b) Successful Pirate, p. 16. l. penult. |
| (p) French Cato, p. 56. l. 9. Titus Manlius, p. 1. l. 8. | (c) Arminius, p. 55. l. 12. Titus Manlius, p. 9. l. 13. |
| (q) Force of Friendship, p. 43. l. 10. | (d) French Cato, p. 57. l. 6. Cræsus, p. 17. l. 6. p. 25. l. 23. p. 27. l. 18. p. 35. l. 8. Liberty asserted, p. 49. l. 26. British Enchanters, p. 23. l. 8. Perfidious Brother, p. 55. l. 17. Titus Manlius, p. 9. l. 13. |
| (r) Force of Friendship, p. 40. l. 6. Perfidious Brother, p. 49. l. 5. Royal Convert, p. 59. l. 8. | (e) Hydaspes, p. 46. l. 31. Love and Liberty, p. 35. l. 2. |
| (s) French Cato, p. 3. l. 12. | |
| (t) Hydaspes, p. 30. l. 2. | |
| (u) Force of Friendship, p. 40. l. 6. Royal Convert, p. 59. l. 8. | |

They

They are (f) *envying*, (g) *envious*, (h) *inexorable*, and (i) *malevolent*. They are (k) *malignant*, (l) *outrageous*, (m) *partial*, and (n) *perfidious*. They are (o) *relentless*, (p) *remorseless*, (q) *rigid*, (r) *too rigid*, (s) *too too rigid*, and (t) *rigorous*. They are (u) *Tyrants*, (v) *vile*, (y) *uncertain*, (z) *unequal*, and (a) *unlucky*. And we are also told of (b) *the ingenious Malice*, (c) *the rancorous Malignity*, and (d) *the random Lots of the Fates*. And this is the Respect that is paid to such Names as are honoured with the *Divine Attributes*.

The next word which I shall mention is *Fortune*. In the *Poets Language* *Fortune* is extoll'd as (e) *the bright Queen of the Skies*, (f) *who predestinates* all that happens; (g) *is kind*, and prayed to for this reason, and is extolled in this manner:

(h) *To Fortune give immortal Praise,*
Fortune deposes, and can raise.
All is as Fortune shall bestow.
'Tis Fortune governs all below.

And if we would know what this Person is that is thus extoll'd, we are also told from the same *Poets*, that

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| (f) Oedipus, p.43. l.6. | (t) Manlius Capitolinus, p.12. |
| (g) Theseus, p.13. l.8. | l. 17. |
| (h) Alarbas, p.40. l.18. | (u) Etearchus, p.64. l.23. |
| (i) Woman is a Riddle, p.49. | (x) Cræsus, p.17. l.9. |
| l. 22. | (y) Alarbas, p.6. l.7. |
| (k) Ulysses, p.51. l.16. | (z) Force of Friendship, p.38. |
| (l) Manlius Capitolinus, p.15. | l. 6. |
| l. 16. | (a) Arminius, p.55. l.12. |
| (m) Successful Pirate, p.35. l. | (b) Abra-Male, p.66. l.12. |
| <i>antepenult.</i> The Sultaness, p. | (c) Fatal Marriage, p. 159. |
| 35. l. <i>antepenult.</i> | l. 20. |
| (n) Croesus, p.17. l.9. | (d) Zelmane, p. 50. l. <i>ante-</i> |
| (o) Abra-Mule, p.24. l.23. | <i>penult.</i> |
| (p) Force of Friendship, p. 24. | (e) Clotilda, p.5. l.26. |
| l. 6. | (f) The Biter, p.7. l.30. |
| (q) Successful Pirate, p. 21. | (g) The Perplex'd Lovers, p. |
| l. 34. | 31. l.13. p.40. l. 13. Clotilda, |
| (r) Love and Liberty, p.34. | p.6. l.26. |
| l. 11. | (h) British Enchanters, p.28. |
| (s) Faithful Bride of Granada, | l. <i>penult.</i> p.29. l.9. |
| p.5. l.15. | |

(i) she *acts maliciously*, is (k) *blind*, (l) a *blind Deity*, and (m) *always blind*. She is (n) *cruel*, (o) a *damn'd Jade*, (p) a *damn'd Filt*, (q) *false*, (r) a *fickle Goddess*, and (s) a *fickle Jade*. She is (t) a *Jade*, and (u) a *Filt*, (x) *impious*, and (y) *invidious*. She is (z) *like a wanton Gipsy*, (a) *maliciously*, (b) *niggard*, (c) *partial*, and (d) *scanty*. She is also (e) a *squinting Hag*, (f) a *Strumpet*, (g) a *Tyrant*, and (h) *unsteady*; and (if we allow the word *Destiny* to be taken in the same sense) she is (i) *inexorable*, and (k) *insulting*. We are told of (l) *the Bitch-Tricks of Madam Fortune*, and (m) *the blind Events of giddy Chance*; and an *Actor* saith, (n) *Ten thousand Plagues upon that Filt Fortune*. The *Poets* pretend to fine *Language*, and they may use it upon other occasions; but all which they can pick up at *Bil-linggate*, is spent upon those *Beings* which they worship as a *GOD*.

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| (i) The Wonder, p.2. l.11. | (y) Successful Pirate, p. 41. |
| (k) Ernelinda, p.17. l.3. Pyr- | l. ult. |
| rhus and Demetrius, p.54. l.10. | (z) Camilla, p.32. l.12. |
| Successful Pirate, p.30. l. pe- | (a) Rival Brothers, p. 14. l.8. |
| nuult. | (b) Conquest of Spain, p.55. |
| (l) City Ramble, p.8. l.10. | l. 17. |
| (m) The Lying Lover, p. 1. | (c) Persian Princess, p. 11. |
| l. 9. | l. 25. |
| (n) Thomyris, p. 24. l. pe- | (d) Conquest of Spain, p.55. |
| nuult. | l. 17. |
| (o) The Man's bewitch'd, p. | (e) Amorous Miser, p. 14. |
| 54. l.28. Modish Husband, p.35. | l. 13. |
| l. 13. | (f) Rinaldo, p. 9. l.1. |
| (p) Modern Prophets, p. 10. | (g) Etearchus, p.64. l.23. |
| l. 2. | (h) Persian Princess, p. 26. |
| (q) Arminius, p.65. l. penult. | l. 2. |
| (r) City Ramble, p.7. l. pe- | (i) Love and Liberty, p. 19. |
| nuult. | l. 22. |
| (s) The Man's bewitch'd, p.42. | (k) Almahide, p.14. l.8. |
| l. ult. | (l) The Confederacy, p. 5. |
| (t) Modern Prophets, p. 48. | l. 13. |
| l. 4. | (m) Abra Mule, p.41. l.10. |
| (u) Fortune in her Wits, p. | (n) The different Widows, p. |
| 49. l.11. | 60. l.11. |
| (x) Hamlet, p. 4. l. 8. p.44. | |
| l. ult. | |

The next word which I shall mention, is *Nature*. The *Law* of *Nature* among the *Poets* signifies (o) the Rule which GOD placed at the *Creation* of the World, for all his *Creatures* to walk by, which is (p) sometimes call'd *the sacred Laws of Nature*. Accordingly, some of the *Epithets* bestowed on her, are (q) *almighty*, (r) *bounteous*, and (s) *great*, and (t) the *Bestower* of all that is *good*. She is often own'd as (u) the *Creator* of *Man*, and (x) the *Fashioner* of our *Form*. Thus they say particularly, (y) that

Nature form'd us of her softer Mould.

And (z),

*Nature's unerring Laws are still the same,
As when she form'd the Order of the World.*

Now the Return of Thanks which the *Poets* make for all this, is peculiar to themselves. They call her in short, (a) a *Bawd*, (b) *partial*, (c) a *partial Goddess*, (d) *sportive*, and (e) *unequal*; or more largely thus:

(f) *Nature hath been provident only to Bears and Spiders.*

(g) *Nature the Gipsy is but unkind.*

(h) *Nature doats with Age*; that is, the *Creator* of the World is become a Fool, or grown twichild.

(i) *Nature hath given me my portion of Sense, with a Pox to her.*

(o) The cruel Gift, p.43. l.1.

(p) Fatal Marriage, p. 172. l. 12.

(q) Solon, p.35. l.24.

(r) Mackbeth, p.29. l.4.

(s) Liberty asserted, p.27. l.14. p.44. l.25. p.65. l.17.

(t) Perplex'd Lovers, p. 18. l. 25.

(u) Love the Leveller, p. 43. l. 22.

(x) Royal Convert, p.27. l.27.

(y) Cato, p.14. l.23.

(z) The Platonick Lady, p. 54. See l.2.

(a) The Wife's Relief, p.11.

l. 13.

(b) Royal Convert, p. 49. l. ult. The Wife's Relief, Prologue, l.3.

(c) Royal Convert, p.83. l.5.

(d) Irene, p.3. l.9.

(e) The unfortunate Dutches of Malfi, p.25. l.22.

(f) Love for Love, p. 23. l. 14.

(g) The Lady's Last Stake, Epilogue, l.35.

(h) Love Triumphant, p.33. l. 22.

(i) Ibid. p.17. l.13.

The next word which I shall mention, is *Powers*. This word upon the *Stage* is taken in a double sense. Sometimes it signifies *GOD*, and at other times it signifies the *Devil*, but generally it may be taken for either; and this seems to be the reason that it is so crowded with *Epithets* of Respect and Esteem. Sometimes they (*k*) are the *Powers above*, and sometimes (*l*) the *Powers beneath*. Sometimes (*m*) *celestial*, and sometimes (*n*) *infernal*; for the *Poets* make no difference. However, they are (*o*) *all-kind*, (*p*) *almighty*, (*q*) *all seeing*, (*r*) *attesting*, and (*s*) *awful*. They are (*t*) *blessed*, (*u*) *blissful*, (*x*) *divine*, and (*y*) *eternal*. They are (*z*) *gracious*, (*a*) *ever-gracious*, (*b*) *heavenly*, and (*c*) *holy*. They are (*d*) *immortal*, (*e*) *indulgent*, — — —

(*k*) *Artinoe*, p. 26. l. 15. *Liberty asserted*, p. 39. l. ult. p. 47. l. 25. *Comical Revenge*, p. 44. l. 13. p. 45. l. 30. p. 47. l. 6. *Cruel Gift*, p. 9. l. 28. p. 12. l. 33. p. 53. l. 8. *Faithful Bride of Granada*, p. 30. l. 26. *The Victim*, p. 44. l. 10. *Thomyris*, p. 8. l. 24. *Zelmane*, p. 13. l. 2. p. 47. l. 23. p. 62. l. 28.

(*l*) *Metamorphosis*, p. 14. l. 9.

(*m*) *Oedipus*, p. 49. l. 6. *Ulysses*, p. 63. l. 10.

(*n*) *Electra*, p. 13. l. 12. *Phaedra and Hippolytus*, p. 21. l. 21. *Thesus*, p. 53. l. 21. p. 57. l. 15.

(*o*) *Persian Princess*, p. 28. l. 12.

(*p*) *Appius and Virginia*, p. 13. l. 31. *The faithful General*, p. 59. l. 42.

(*q*) *Phadra and Hippolytus*, p. 8. l. 35. *Solon*, p. 40. l. 4.

(*r*) *Perolla and Izadora*, p. 44. l. 22.

(*s*) *Perolla and Izadora*, p. 27. l. 3. *The Cruel Gift*, p. 23. l. 37.

(*t*) *Oedipus*, p. 49. l. 6. *The Persian Princess*, p. 33. l. 6.

(*u*) *Successful Pirate*, p. 8. l. 15.

(*x*) *Cinna's Conspiracy*, p. 36. l. 12. *British Enchanters*, p. 30. l. 32.

(*y*) *Hydaspes*, p. 14. l. 12. *Liberty asserted*, p. 16. l. 7. p. 61. l. 6. *Love and Liberty*, p. 21. l. 17.

(*z*) *Appius and Virginia*, p. 18. l. 33. *Perfidious Brother*, p. 16. l. 3. p. 40. l. 17. p. 56. l. ult.

(*a*) *Fickle Shepherdess*, p. 34. l. 11.

(*b*) *Clotilda*, p. 36. l. 23. *Etearchus*, p. 32. l. 9. *Lucius*, p. 29. l. 26. *Oedipus*, p. 33. l. 17. *Faithful Bride of Granada*, p. 26. l. 18. *Fatal Marriage*, p. 172. l. 33.

(*c*) *Royal Convert*, p. 38. l. 8. *Ulysses*, p. 47. l. 25.

(*d*) *Cato*, p. 48. l. 30. *Injur'd Virtue*, p. 78. l. 8. *Liberty asserted*, p. 29. l. 12. p. 39. l. 17. p. 40. l. 8, 20. *Lucius*, p. 23. l. 28. *The faithful General*, p. 28. l. 26. p. 29. l. 1. *The Fickle Shepherdess*, p. 38. l. 5. *Perfidious Brother*, p. 56. l. 2. *Temple of Love*, p. 9. l. 18. *The Victim*, p. 49. l. 32. p. 54. l. 30. *The Wife of Bath*, p. 45. l. 22.

(*e*) *Perolla and Izadora*, p. 26. l. 29.

after,

(f) *juster*, or (g) *just and merciful*. They are (i) *migh-ty*, (k) *over-ruling*, (l) *pitying*, and (m) *propitious*. They are (n) *Protectors of the Chaste*, (o) *Righteous*, (p) *Sa-cred*, even (q) *the sacred Powers above*, and (r) *the sa-cred Powers of Heaven*. They are (s) *solemn*, (t) *spot-less*, (u) *supreme*, and (x) *unerring*. They are (y) *the Guardian Powers*, who (a) *are impartial*, who (b) *form- ed human Nature*; they (c) *guard the Good*, and (d) *are the Guardians of the Just*. They (e) *reign on High*. They (f) *take Regard of*, and (g) *favour Innocence*. They (h) *guide our Lives*, and pre-ordain our *Fates*. They (i) *see, and rule this World*. They (k) *grant Success*. They (l) *view the inmost Thoughts of Mortals*. They (m) *calm the Conduct of our Passions*, and they

(f) The faithful Bride of Granada, p.57. l.7. Conquest of Spain, p.54. l.28.

(g) Conquest of Spain, p.13. l.36. Zelmane, p.35. l.21. p.38. l.23.

(h) Mackbeth, p.16. l.5.

(i) Elfrid, Prologue, l. 18. Lucius, p.11. l.34. p.37. l.33. p.48. l.22. The faithful Bride of Granada, p.15. l.8.

(k) Ulysses, p.64. l.6.

(l) Phadra and Hippolytus, p. 64. l.13.

(m) The City Ramble, p.65. l. 32.

(n) Appius and Virginia, p.26. l. 21.

(o) Perfidious Brother, p. 24. l. 2.

(p) Solon, p. 56. l.5. Con- quest of Spain, p.13. l.26. p.39. l.21. p.53. l.13. The Cruel Gift, p.62. l.3. The faithful Bride of Granada, p. 37. l. 20. Rival Brothers, p.84. l.30.

(q) Oedipus, p.56. l. antepe- nult. The Rival Fools, p. 57. l. 17.

(r) Oedipus, p.41. l.4.

(s) The Biter, p.14. l.5. p.16. l.22. p.22. l.19.

(t) The Force of Friendship, p.31. l. penult.

(u) The Fickle Shepherdess, p.24. l.6. Force of Friendship, p.30. l.24.

(x) The faithful Bride of Gra- nada, p.31. l.27. p.35. l.7.

(y) Lucius, p.2. l.8.

(a) Conquest of Spain, p.25. l. 2.

(b) Appius and Virginia, p. 13. l.31.

(c) Cato, p.59. l.30.

(d) Ulysses, p.47. l.25. p.63. l. 10.

(e) Elfrid, Prologue, l.18.

(f) The faithful Bride of Granada, p.57. l.7.

(g) Ibid. p.15. l.8.

(h) The Cruel Gift, p.62. l.3.

(i) Ibid. p.33. l.17.

(k) Thomyris, p.6. l.14.

(l) Appius and Virginia, p.39. l. 19.

(m) The Force of Friendship, p.31. l. penult.

are

(n) are prayed to accordingly. Here we are told of (o) the eternal Justice of the Powers, and particularly (p) that immortal Power, whose deathless Spirit informs this Earth. But all this must not pass off so. We are also told, that they are (q) cruel, (r) malicious, (s) niggard, and (t) partial. They are (u) remorseless, (x) rigid, (y) too rigid, and (z) sullen. They are (a) un pitying, and (b) wrathful. And lest we should interpret these Epithets of those Powers which are the Poets Favourites, we are (c) particularly told, for distinction sake, That these wrathful Powers are the Powers above.

The last word which I shall mention, is Stars. These are called (d) the auspicious, and (e) our Guardian Stars, which (f) ordain whatsoever shall happen. These are also (g) cruel, (h) disastrous, (i) envious, and (k) guilty. They are (l) too long inveterate, (m) malicious, (n) ma-

(n) Lucius, p. 14. l. 3. p. 27. l. 33. p. 28. l. 16. p. 35. l. 28.

The Cruel Gift, p. 33. l. 34. p. 39.

l. ult. Perfidious Brother, p. 31.

l. 11. p. 40. l. 22. Venus and Adonis, p. 17. l. 1.

(o) Persian Princess, p. 40. l. penult.

(p) The Victim, p. 49. l. 32.

(q) Oedipus, p. 63. l. 17.

Phadra and Hippolytus, p. 6. l.

10. Thomyris, p. 14. l. 21. p. 20. l. 15.

(r) Phadra and Hippolytus, p. 6. l. 10.

(s) Oedipus, p. 14. l. 2.

(t) Conquest of Spain, p. 27.

l. 5. The Victim, p. 18. l. 18.

(u) Perolla and Izadora, p. 30. l. 22.

(x) The Force of Friendship, p. 24. l. 6. Perfidious Brother,

p. 53. l. 10.

(y) Love and Liberty, p. 28.

l. 6.

(z) Ulysses, p. 36. l. 16.

(a) Pyrrhus and Demetrius, p. 31. l. 4.

(b) Liberty asserted, p. 39. l. ult.

(c) Ibid.

(d) The Persian Princess, p. 32. l. 4.

(e) Zelmane, p. 4. l. 18. p. 11. l. 18. p. 20. l. 25. p. 33. l. 25.

(f) Zelmane, p. 63. l. 3.

(g) The Sultanes, p. 54. l. 5. Thomyris, p. 30. l. 4.

(h) The Force of Friendship, p. 26. l. 22.

(i) Ulysses, p. 59. l. 2.

(k) The Force of Friendship, p. 28. l. 13.

(l) The faithful Bride of Granada, p. 57. l. penult.

(m) Conquest of Spain, p. 37. l. 7. The faithful Bride of Gra-

nada, p. 14. l. ult. Zelmane, p. 35. l. 19. p. 62. l. 4.

(n) The Successful Pirate, p. 15. l. 34. Zelmane, p. 28. l. 26.

p. 44. l. 4.

lignant,

lignant, (o) *partial*, too (*) *partial*, and (p) *unkind*. We are told of the (q) *rancorous Malignity of ill Stars*, especially in such Language as this (r) in Prose:

Malignant Stars, which conspire to shed down their poisonous Venom.

Or thus (s) in Verse:

*Conspiring Stars! who seem to dart
Their utmost Malice on my Heart.*

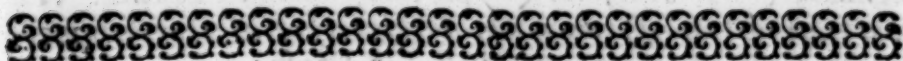
All these are common and daring Strokes; the vilest Pagans would not presume to treat the GODS which they made, in such a manner. But our Poets being far worse than they, set up what they please in the place of the true GOD, that by ainting at the one they may reflect upon the other: and since they cannot persecute the true GOD by Name or in Person, they seem resolved to effect it by their Resemblances.

[Correct us, O LORD, but in Judgment, not in thine Anger, lest thou bring us to nothing.]

(o) Etearchus, p. 42. l. 17.
(*) Zelmane, p. 15. l. 12.
(p) Antiochus, p. 66. l. 14.
Fortune in her Wits, p. 5. l. *ante penult.*

(q) The fatal Marriage, p. 159. l. 20.
(r) Zelmane, p. 44. l. 4.
(s) Hydaspes, p. 50. l. *penult.*





C H A P. XIX.

The Works of Creation and Providence exposed by the Stage.

IN the last Chapter I gave a most dismal Account how the blessed GOD is treated with Contempt upon the Stage, particularly in reference to his own Essence. In this Chapter I shall give another Instance of the Contempt which is daily cast upon him, by misrepresenting of his Works. Now the Works of GOD are of two sorts, either the Work of *Creation*, or the Work of *Providence*. The Work of *Creation* is the Execution of GOD's Decree, wherein he did (a) make of nothing the World and all things therein, for himself and his Glory, in the Beginning, by the Word of his Power, within the space of six Days, when the *Creatures* thus made by him were all very good. In *Scripture Language* GOD made the *Creatures*, the *Play-house Language* is the Reverse. For sometimes the *Actors* ascribe the Work of *Creation* to themselves. Thus one *Actor* saith of another:

(b) *I first created him this GOD on Earth.*

And another saith, (c) *The Cravat-String, the Garter, the Sword-Knot, &c. were all created by me.*

And sometimes they ascribe the Work of *Creation* to other *Actors*; as, (d) *That Blood, which your Birth created.* Or, (e) *Thou hast new-created me*; that is, given him hopes of his Mistress's Favour.

At the first opening of the *Play-House* in the *Hay-*

(a) *Heb.* 11. 3. *Prov.* 16. 4. 1. 13.

Gen. ch. 1, 2.

(d) *Jane Gray*, p. 10. l. 6.

(b) *The Victim*, p. 34. l. 14.

(e) *Fortune in her Wits*, p.

(c) *Love's last Shift*, p. 25. 45. l. 18.

market, the *Prologue* then spoken was most notoriously blasphemous, and enough to make all Lovers of Religion abhor the Place. In the very first words the (f) *Builder* was compared to GOD, and the *Building* to the *Creation* of the World :

*Such was our Builder's Art, that soon as (g) nam'd,
This Fabrick, like the Infant World, was fram'd.*

No *Jest* serves the turn like a *Droll* upon the *Holy Scriptures* and the *Works* of GOD, since thereby they are the less regarded at another time. Besides, it was the Ambition of the fallen *Angels* to affect a Likeness with GOD, for which they were turn'd out of *Heaven* ; and yet (I think) the *Poet* exceeds that in the following Lines :

*The Architect must on dull Order wait ;
But 'tis the Poet only can create.*

Had he said, *GOD and the Poet only can create*, it had been more modest ; for then the *Supreme Being* had been join'd as a Partner with the *Poet's Abilities*, whereas now he is totally excluded as *dull* and insignificant.

Tho such a scandalous and profane Expression is enough to raise the Blood at the reading thereof ; yet a *Stage-Poet* was so fond of it, that he inserted it in the Title-Page of (h) a *Comedy*, as a choice Quotation, and so apply'd it to his own Performance.

But besides this, the *Poets* in other *Plays* deny the Honour of the *Creation* to GOD, or contradict the Account which the *Scriptures* give of it. One *Actor* saith, (i) *Why truly, I don't well understand what you meant by your Doctrine to me just now, that every thing we saw was made by Chance.* To this it is answer'd, *Oh ! I shall have Time enough to read you such Lectures of Motions, Atoms, and Nature, that you shall learn to think as freely as the best of us, and be convinc'd that all about us*

(f) *Prologue*, l. 1.

(g) *Gen.* 1, 3, 6, 9, 11, 14, 15,
20, 24, 26, 29.

(h) *The Fair Example.*

(i) *The Drummer*, p. 10. l. 11.

is Chance-Work. This is *Free-Speaking*, and not *Thinking* only.

The first Verse of the whole *Bible* is this, (k) *In the Beginning GOD created the Heaven and the Earth.* The *Actors* (l) ridicule the word *Creature*, as if they believed no such thing, but that either the World was eternal, or made by an accidental Concourse of Atoms. *Creature! What! Your own Cousin a Creature! What! — a Creature!* Nay, now I am sure you are ignorant.

But to proceed to the *Creation* of Man: (*) *The LORD GOD formed Adam out of the Dust of the Ground, and breathed into his Nostrils the Breath of Life; and so Man became a living Soul.* I need not multiply fresh Quotations out of the *Plays*, since an old one may dispatch all at once.

(†) *What Stuff are Men compos'd of?*
Sure the Account of their Creation's false.

I cannot omit another flagrant Impiety in one of our *English Poets*, tho I do not blame the *Stage* for that, which is the ascribing the Work of *Creation* to the *Devil*. Accordingly in one of our late *Poems*, printed with many others in several *Volumes* to poison the good Notions and Morals of the Nation, and so concurring in the *Play-House* Design, we are told (m) of a *Scholar*, who was guilty of *Adultery*, with several other vile Tricks, disguised under the pretence of *Religion*. By his Actions he was a Child of *Satan*, and his Studies were devoted to this purpose. For (n),

To doubtful Questions he could answer right,
Made plain to him by a Demoniack Light.
 (o) *And could, assisted by the Power of Hell,*
Th' Events of every rolling Month foretell.

And as if this Power which instructed him was his *GOD*, and the *Creator* of the World,

(k) *Gen. 1. 1.*

(l) *The Tender Husband*, p. 29. l. 26.

(*) *Gen. 2. 7.*

(†) *The Relapse*, p. 63. l. 32.

(m) *Wit and Mirth, or Pills to purge Melancholy*, Vol. 5. printed Anno 1714. p. 325.

(n) *P. 325. l. 7.*

(o) *P. 325. l. 13.*

(p) *Then to the trembling Strings his Voice he rais'd,
And in Angelick Hymns his Maker prais'd.*

Another thing remarkable, not only among the *Poets* in general, but also the *Stage-Poets* in particular, is, that when they ascribe the Works of *Creation* to *GOD*, they take care to blame him for whatever they think amiss in them. And we need not to read far in the Books of *Moses*, before we shall find a Text thus grossly abused.

After the *Creation* of Man, the *Scriptures* give us in the next (s) Chapter a particular Account how the Woman also was formed by *GOD*: now on this occasion the *Poets* complain most heavily (t),

*That Providence, which form'd the Fair
In such a charming Skin,
Their Outside made his only Care,
And never look'd within.*

Here the *Poet* tells us, that *Providence* makes Mankind by halves, huddles up the Soul, and takes the least care of his own Image. This is a direct *Blaspheming* of the *Creation*, and a *Satire* upon *GOD* Almighty as the *Creator*. However, as we owe our Being to *GOD* alone, so in *Scripture* it is represented as such a *Miracle* of *Mercy*, that we cannot be too much affected with it. And therefore the *Psalmist* saith to *GOD*, (u) *I will praise thee, for I am fearfully and wonderfully made; marvellous are thy Works, and that my Soul knoweth right well.* The *Players* express our *Creation* thus:

(x) *The blind Work of Chance, which produced a Monster.*

(y) *I am, as Haste ordain'd me, a thing slubber'd.*

(z) *—— Nature form'd us here alike,*

(p) P. 326. l. 1.

(s) Gen. 2. 21, 22, 23.

(t) Don Quixot, Part the first, l. 14.

p. 20.

(u) Psal. 139. 14.

(x) Female Wits, p. 62. l. 16.

(y) Wit without Money, p. 9.

l. 14.

(z) The Royal Convert, p. 28.

l. 29.

*Save that her partial Hand gave all the Majesty
And Greatness to my King, and left me rich
Only in Friendship, Plainness, Truth and Tenderneſs.*

Thus *Friendſhip, Truth*, and ſuch-like Virtues are not worth giving thanks to GOD for; but his Partiality is complain'd of, becauſe he gave nothing elſe. So that if this is right, the Rich Man in the Goſpel had a better Portion than *Lazarus*.

Befides, the Gratitude of the Poets and Actors is ſhewn in Language of the ſame nature. One reads us this Leſſon upon the Creation: (a) *And if this Rogue was anatomiz'd and diſſected, he hath his Veſſels of Diſteſtion and Concoction, and ſo forth. Theſe things are unaccountable and unreaſonable. Why was I not a Bear, that my Cubs might have liv'd upon ſucking their Paws? Nature (that is, GOD) hath been provident only to Bears and Spiders; the one hath his Nutriment only in his own hands, and the other ſpins his Habitation out of his Entrails.* Another in the ſame Play gives GOD thanks for the Advantage of his Being, by calling the Effects of his immortal Soul, even *Reason, Thought, Paſſions, Inclinations, Affections, Appetites and Senſes*, an invincible and a craving Retinue, and ſo many Devils, that will have Employment. And it is obſervable, that this Actor was the Poet's chief Favourite, and crown'd with the utmoſt Succeſs. A third, (c) who was bred at the *University*, calls the natural Inclinations to Eating and Drinking (d) *Whoreſon Appetites*. All this is ſtrange Language. The *Manicheans*, who affirm'd ſome part of the Creation to have been the Work of the Devil, could ſcarce-ly have been ſo coarſe in their Compliments. And if a Mother cannot but be affronted when ſuch an Epithet is given to her Child, can we imagine that GOD will not be angry, when it is given to ſuch things which he created?

From the Works of Creation I ſhall proceed to the Works of Providence. Theſe are the ſubſequent Actions

(a) Love for Love, p. 23. l. 9.

(b) Ibid. p. 22. l. 12.

(c) Ibid. p. 1. l. 14. p. 68. l.

37, 39.

(d) Ibid. p. 22. l. 32.

of GOD, or the second Part of the Execution of his eternal Decree, by which he preserves and governs all his Creatures in a most holy, wise, and powerful manner, directing them, and effectually disposing of them, with all that belongs to them, for his own Glory, and for all good Ends. He takes such care of the World, that even (e) a Sparrow doth not fall to the ground without his Providence, (f) the very Hairs of our Heads are all numbred, and (g) the Disposal of Lots is from him. Jacob own'd (h) that it was GOD who fed him all his life-long; and Joseph said, that (i) GOD sent him into Egypt, to save their Lives by a great Deliverance. Thus (k) his Kingdom ruleth over all. (l) His Works are manifold, and made in Wisdom; and the Earth is full of his Riches. (m) All things continue according to his Ordinances; and all are his Servants. (n) His Eyes are in every place, beholding the Evil and the Good. (o) He is righteous in all his Ways, and holy in all his Works. (p) He is wonderful in Counsel, and excellent in working. (q) He upholdeth all things by the Word of his Power. (r) He led his People through the Wilderness, to make himself a glorious Name. (s) His Eyes run to and fro throughout the whole Earth. (t) He worketh all things after the Counsel of his own Will. And (u) as all things are of him, and to him, and through him; so to him must the Glory of all be ascribed for ever and ever. But the Players say of a remarkable Story, (x) It is as the Devil would have it; or (y) just as Luck hits, or the Devil would have it. If any thing happens more than ordinary, (z) the Devil is in it;

(e) Mat. 10. 29.

(f) Mat. 10. 30.

(g) Prov. 16. 33.

(h) Gen. 48. 15.

(i) Gen. 45. 7.

(k) Psal. 103. 19.

(l) Psal. 104. 24.

(m) Psal. 119. 21.

(n) Prov. 15. 3.

(o) Psal. 145. 17.

(p) Isa. 28. 29.

(q) Heb. 1. 3.

(r) Isa. 63. 14.

(s) Zech. 4. 10.

(t) Ephes. 1. 11.

(u) Rom. 11. 36.

(x) The Gotham Election, p. 28. l. 18.

(y) The Perplex'd Couple, p. 18. l. 21.

(z) Love in a Sack, p. 36. l. 12. Marplot, p. 55. l. 15. Sawny the Scot, p. 19. l. 1. The Amorous Widow, p. 7. l. 5.

it; and thus he is represented as one, who orders all things. According to the *Play-House* Language he is (a) our *Director* in Difficulties, our (b) *Protector* in Dangers, and (c) one who cures the Wounds of our disorder'd Souls. He (d) provides a Wife for one who is single, and (e) orders the Affairs of Life and Death. When a Man escapes Dangers, (f) the Devil is in him to assist him in his Flight, or (g) he is said to deal with this infernal Fiend. And hence the Devils are call'd (h) *assisting Furies*. When an Actor hath good Success, this Observation is made; (i) *I see the Devil doth stand his Friend*; or, (k) *Sure he can conjure, and hath the Devil for his Assistant*; or else (l) it is said to be like the Devil.

When any thing is prevented, either (m) the Devil is in it, or (n) the Devil would not suffer it. When Success is hoped for, they say, (o) *It may be so*, or (p) *Matters go rarely, if no Devil cross it*. And when a Man acts amiss, there is this Excuse, (q) *What could I do? The Devil was concerned to bring it about, and who could help it?*

And now, (r) if GOD will not suffer his Glory to be

The Beaux Stratagem, p. 27.

l. 14. p. 54. l. 7. The City Ram-

b'le, or the Play-House Wed-

d'ing, p. 56. l. antepenult. The

Double Gallant, p. 45. l. 12.

The Man's bewitch'd, p. 61. l. 24.

The Perplex'd Couple, p. 39. l. 4.

Wit without Money, p. 58. l. ult.

(a) *Pyrrhus and Demetrius*,

p. 42. l. 14.

(b) *Ibid.* p. 42. l. 17.

(c) *Pyrrhus and Demetrius*,

p. 42. l. 16. Rinaldo, p. 11.

l. 25.

(d) The Artful Husband, p. 3.

l. 22.

(e) The Persian Princess, p. 19.

l. 26.

(f) Love in a Wood, p. 24.

l. 24. The Amorous Widow,

p. 54. l. penult. The Litigants,

p. 24. l. 9.

(g) Marplot, p. 13. l. 13.

(h) Ajax, *Act* 4. *Verse* 23.

(i) The Perplex'd Couple, p.

53. l. 10.

(k) Wit without Money, p.

44. l. 23.

(l) The Platonick Lady, p. 21.

l. 4.

(m) The Beaux Stratagem, p.

27. l. 14. The Platonick Lady,

p. 63. l. 11.

(n) The Platonick Lady, p.

26. l. 16.

(o) The Man's bewitch'd, p.

3. l. 26.

(p) The Platonick Lady, p.

58. l. 7.

(q) The Successful Pirate, p.

43. l. 27.

(r) *Ifa*. 42. 8.

given

given to another, and (s) is a *jealous GOD*; how can we expect he will endure that we should ascribe his *Attributes* and *Works* to the *Devil*, and not make us feel the severest Marks of his Displeasure, unless we prevent it by a speedy Reformation?

But the Inferences made from hence in the *Play-House* are most dreadful and amazing. The first is, the ascribing of our Success to the *Devil*. From the Consideration of *GOD's Providence*, the *Psalmist* speaks in this holy Rapture; (t) *The LORD also will be a Refuge for the Oppressed, a Refuge in time of Trouble. And they that know thy Name will put their Trust in thee: for thou, LORD, hast never failed them that seek thee.* But the Inference which the Players make, is, (u) *That the Devil never fail'd a Woman at a pinch.*

The other Impiety, which flows from this Topick, is the owning the *Devil* as a *GOD*, and treating him with the same Reverence and Esteem, which is mention'd in the Scriptures as proper to the true *GOD*, and *vowing* something to him in Adversity, and paying the same in Prosperity. The Consideration of *GOD's Providence* to us in Dangers, and his delivering us from them, hath occasion'd these Duties to be paid to him alone in *Scripture*. To this purpose there are several Directions in (x) the *Mosaical Law*. Besides, this was the Practice of (y) several before the Time of *Moses*. A *Vow* was made by (z) *Jacob*, which (a) *GOD* accepted, and (b) required the performance of it. This was a Duty under the Law, practis'd by (c) the whole Nation of the *Israelites* in general, and particularly by (d) *Jephthah*, (e) *Hannah*, (f) *David*, (g) *Jonah*, and

(s) *Exod.* 20. 5.(t) *Psal.* 9. 9, 10.

(u) The Wonder, p. 72. l. 34.

(x) *Levit.* 7. 16. & 22. 18, 21, 22, 23. & 23. 38. & 27. 2—28. *Numb.* 6. 1—22. & 15. 3, 8. & chap. 30. *Deut.* 12. 6, 11, 17, 26. & 23. 18, 19, 20, 21, 22, 23.(y) *Job* 22. 27.(z) *Gen.* 28. 20.(a) *Gen.* 31. 13.(b) *Gen.* 35. 1.(c) *Numb.* 21. 2.(d) *Judges* 11. 30, 39.(e) *1 Sam.* 1. 11, 21.(f) *Psal.* 22. 25. & 56. 12. & 61. 5, 8. & 66. 13. & 116. 14. 18. & 132. 2.(g) *Jonah* 2. 9.

(b) others; and not only by the *Jews*, but by (i) the very *Heathens*; and lastly, by (k) the *Christians* in the *Apostles Days*. The *Prophets* (l) spoke frequently of it, and (m) constantly insisted on the Performance thereof to GOD alone.

When GOD delivered the ten Commandments to the *Israelites*, the *Preface* ran thus; (n) *I am the LORD thy GOD, who brought thee out of the Land of Egypt, out of the House of Bondage: and the first Commandment follows thereupon; (o) Therefore saith GOD, Thou shalt have no other Gods before me. And Hezekiah praying, hath this Expression; (p) O LORD of Hosts, GOD of Israel, that dwellest between the Cherubims, art not thou GOD, even thou alone? Now therefore, O LORD our GOD, save us, that all the Kingdoms of the Earth may know that thou art the LORD, even thou only. And even before the Time of the Law, (q) Jacob in his Necessity vowed a Vow, saying, If GOD will be with me, and will keep me in the way that I shall go, and will give me Bread to eat, and Rayment to put on, so that I come unto my Father's House in peace; then shall the LORD be my GOD.*

But the *Players* speak of the *Devil* as all-knowing:

(r) *These Infernals*

*By a dire Contract with the Stygian Gods,
From stalking Ghosts extort th' uncertain Knowledge
Of hid Futurity.*

(s) *These Spirits see into the latent Seeds
Of Time, and know th' unripe Event of things.*

They are acknowledged by the *Actors* as (t) all-kind, as powerful Beings, who help us, and (u) as Gods.

(b) 2 Sam. 15. 7, 8.

(i) Jonah 1. 16.

(k) Acts 18. 18. & 21. 23.

(l) Prov. 7. 14. & 20. 25.
& 31. 2. Mal. 1. 14.

(m) Psal. 50. 14. & 65. 1.
Eccles. 5. 4. Isa. 19. 21. Jer.
44. 25.

(n) Exod. 20. 2.

(o) Exod. 20. 3.

(p) Isa. 37. 16, 20.

(q) Gen. 28. 20, 21.

(r) The Persian Princess, p.
27. l. 8.

(s) Ibid. p. 27. l. antepenult.

(t) Ibid. p. 28. l. 12.

(u) The Persian Princess, p.
8. l. 3. The British Enchanters,
p. 12. l. 22.

For these reasons they are pray'd to in such Language as this (x):

*Help now, ye Powers, whether from Heaven or Hell,
Descend, ascend, I care not.*

(y) *Tell me, ye Infernals.*

For these Reasons the *Actors* vow to them in Difficulties, they own the *Devil* as a *God*, and make a Compact with him for the gratifying of their *Revenge*; and lest Men should be ignorant how to ruin their Souls to all Eternity, this (z) *blasphemous Sentence* is spoken for their Imitation:

*See it perform'd,——and thou shalt be,
Dire Instrument of Hell, a God to me.*

[From Hardness of Heart, and from such a Contempt of thy Word, and especially of thy first Commandment, Good LORD deliver us.]

And when such *Compacts* or *Vows* are made, then the *Devil* frequently expects the Performance, as an *Actor* assures his *Votaries* (a) in these words:

———*Sir, the infernal Powers exact
The Tribute, you by solemn Oath declar'd
To pay their Deities.*



And this Tribute is no less than an *Hecatomb* of *Slaves*, which perhaps may be as many as there are *Actors* in the *Play-House*.

It cannot be deny'd, but sometimes the word *Providence* is taken in a good Sense upon the *Stage*, and can signify only GOD himself. Thus one saith, (b) that *Providence* disapproves of his *Choice*, and therefore he

(x) *Jane Gray*, p. 16. l. 4.

(a) *The Persian Princess*, p. 8.

(y) *The Faithful Bride of Granada*, l. 1.

p. 55. l. 20.

(b) *The Perplex'd Couple*, p.

(z) *The British Enchanters*, 18. l. 3.
p. 12. l. 22.

must not proceed. Another saith, (c) *For our Good, kind Providence provides.* Thus the things that are here below, are call'd (d) *the Work*, and (e) *the Care of Providence*, even (f) *of eternal Providence*. But then such Expressions make others wound the deeper, and aggravate the Crime, when *Providence* is burlesqu'd and ridicul'd. Thus Sots also (g) speak of a *Providential Bottle*, and add, (h) *The Man is providentially drunk, and that's enough.* In one Play an (i) *Actor* speaking of an Intrigue for *Adultery*, and persuading the Husband with a Bribe to consent, urges this as an Argument; *See, there's a Providence in it, which nothing can resist.* Another exposing a Fop, throws dirt at our *Creator*, and saith, (k) *How careful is Nature in furnishing the World with necessary Coxcombs?*

But the Inference which is made from hence, is most amazing; namely, the blaming of GOD for all the *Miscarriages* and *Faults* which happen in the World, and excusing all our Sins, because he might have prevented them if he would. When things succeed well, the *Devil* goes off with the Honour; and when things succeed ill, the Cause of all the Mischief is ascribed to GOD. This was a Crime peculiar (l) to one, who (m) lived not to see the Happiness foretold. And it is observable, that holy *Job* (n) who was *perfect and upright, one that feared GOD, and eschewed Evil*, (o) resisted all Temptations of this nature, and in the midst of all his Miseries (p) he *sinned not*, by charging GOD *foolishly* for what he suffer'd. This is a Crime which chills the Blood when we think of it, and makes the Hand tremble whilst we describe it. When our first Parents sinn'd, *Adam* laid the

(c) *The Platonick Lady*, p. 72.
l. 29.

(d) *The Fatal Marriage*, p. 118. l. 12.

l. 10.

(e) *The Faithful Bride of Granada*, p. 33. l. 11.

(f) *Love and Liberty*, p. 46.
l. 12.

(g) *Love at first sight*, p. 52.
l. 27.

(h) *Ibid.* p. 52. l. 32.

(i) *Love the Leveller*, p. 8.

(k) *The Man of Mode*, p. 187.
l. 18.

(l) *2 Kings* 6. 33.

(m) *2 Kings* 7. 2, 19, 20.

(n) *Job* 1. 1.

(o) *Job* 2. 9, 10.

(p) *Job* 1. 22.

blame upon *Eve*, and *Eve* upon the *Devil*, and neither of these durst lay the blame upon *GOD*. But here it is remarkable, that tho each of them did wickedly in excusing themselves; yet in this respect our present *Stage* exceeds them all. One (*q*) speaking of *Lust* in a marry'd Woman to commit *Adultery*, softens it with the name of *Love*, and saith, *He that creates Love, if it was so bad a thing, no doubt he would prevent it.* Thus *GOD* is blam'd for our Miscarriages, and the Fault laid on him, but not on ourselves.

Another saith, (*r*) *If Heaven would have had Men more virtuous and chaste, it should have made Women less charming.*

Another saith, (*s*) *If we confine ourselves to one Woman, our Honour is not safe; if we run at all, our Health's in danger: yet busy Nature will not permit us a Neutrality.*

Another saith, (*t*) *Nature is very pitiful to Whores, in giving them few Children, and these Plurality of Fathers.*

I have spoken too much concerning these detestable Sins, and the most detestable Method which the *Poets* take to excuse them. The Reader may observe by the following Quotations how they vilify the *Attributes* of *GOD*, and even fly at his face upon other occasions.

(*u*) *For shame, ye Pow'rs, give o'er your Providence,
And let this little Globe of Earth become
A Play-thing to be toss'd about by Fortune.
Chance may connive at Villains, murder'd Kings,
And Usurpation, yet be well excus'd;
Because it wants the Thunder to revenge:
But Heav'n, that has the Power to redress,
In an Extreme of Mercy blasts its Justice.*

(*x*) *Why was that Coxcomb (an elder Brother) thrust
into the World before me? O Fortune! Fortune! thou
art a Bitch, by GOD.*

(*q*) The Roving Husband reclaim'd, p. 19. l. penult.

(*r*) The Humours of the Age, p. 27. l. 20.

(*s*) Injur'd Love, a Comedy, p. 30. l. 21.

(*t*) Injur'd Love, a Tragedy, p. 9. l. 31.

(*u*) The Persian Princess, p. 43. l. 1.

(*x*) The Relapse, p. 6. l. 25.

- (y) *Nature hath made some difference between you and I.* Answ. *Yes, she hath made you older: Pox take her.*
 (z) *You want a noble Birth.* Answ. *That's Nature's fault.*

Here we may observe the Language of *Hell* with its utmost Virulence, even *blaming, blaspheming, and cursing* GOD himself. The words are enough to infect the Air, and breed the *Plague* in a City where they are uttered. I shall add but one Instance more of the Treatment which our holy GOD meets with upon the *Stage*, and that is, the representing him as the *Author of Sin*. One saith, (a) that this was the very Design of our Creation, and Men must be contented when the Marriage-Bed is dishonour'd, it being a thing inevitable. For

Woman was form'd to cheat her Tyrant Man.

And in another *Comedy* we have this Expression concerning *Adultery*;

- (b) *Never think 'tis a Sin; of a truth I do know
'Tis the Will of the Fates, and they will have it so.*

I shall add but one Quotation more, where the *Poet* treats our *Maker* in such *Billingsgate* Language, that I leave the Reader to judge if the *Devils* themselves could have invented any thing more blasphemous:

- (c) *When the World first knew Creation,
A Rogue was a top Profession.*

In the Beginning of the *Creation*, even upon the *first* Day, there was no rational Being except GOD, whose Employment was then to make the World out of nothing. Upon the sixth Day (d) GOD saw every thing

- (y) *The Relapse*, p. 28. l. 10. (c) *Don Quixot*, p. 37. *This Song (to make it more publick) is also repeated in The Pills to purge Melancholy, Vol. 3. p. 182.*
 (z) *The Wonder*, p. 2. l. 16.
 (a) *Gibraltar, Epilogue*, l. 9.
 (b) *The Roving Husband* reclaim'd, p. 59. l. 7. (d) *Gen.* 1. 5. 1.

that

that he had made, and behold it was very good. And therefore what a Compliment this is to the Maker of Heaven and Earth, concerning what he did *in the first Beginning* of the World, I tremble to think. And now that the Words must be restrain'd to that very Time, appears from the following Verses :

*When there was no more in all Nature but four,
There were two of them in Transgression.*

All Expositors upon the Articles of our *Creed* agree, that by *Christ's Descent into Hell* is not meant his being buried, because a Tautology in so short an Epitome would be most absurd. And for the same reason, we cannot think, that in this little Song, which contains the History of the World from the beginning to the end, the two first Strains should be cotemporary : and therefore, as the latter speaks of *Adam's Fall*, which (e) is allow'd to be on the *sixth Day* of the *Creation* ; so the other speaks of something which happen'd before, even at the first Beginning, and that not as accidentally, but a settled *Profession*, Purpose, or Design.

In these last words the *Poet* makes a Jest of the *Fall*, and rails upon *Adam* and *Eve*, according to the usual Language of the *Stage*. He might easily have seen that the Fall of our first Parents was before the Birth of *Cain* and *Abel* ; but I suppose, that he desired no more Knowledge of the *Scriptures*, but what might serve to expose them.

Thus we see, how the *Poet* speaks of the Works of *Creation* ; let us next inquire how he speaks of the Works of *Providence*. Accordingly, he burlesques what GOD did, and is willing to teach the *all-wise Being* what he ought to have done.

*He who first, to mend the matter,
Made Laws to bind our Nature,
Should have found the way
To make Wills obey,
And have modelled the new Creature.*

(e) See Lightfoot, Vol. 2. p. 1323, 1324.

According to this, all the *Scripture-Rules* are a Jest. The way for Men to be better, was for GOD to have made them better at first. And if you ask, why GOD did not take the *Poet's* Direction in this Case? he hath already very audaciously told the Reason; because

*When the World first knew Creation,
A Rogue was a top Profession.*

This is a *daring Blasphemy*, which every one who hears or reads must be amaz'd at; and no one could imagine that any *Creature* could presume to charge his *Creator* at such a rate. But it is too evident, that the literal Sense of the *Poem*, and the Coherence of the whole, will naturally bear the vilest Construction.

It must be own'd, that no one, who hath any Sense of Religion, could without plain Proof imagine, that any *Creature* on this side *Hell* can be guilty of such aggravating and complicated *Blasphemies*. They are so daring, that I believe the like was never heard or suffer'd before, especially in a Christian Nation. Our *English Stage* at first was much more modest and cautious; and then went on to lesser Crimes. But Length of Time brought in this Corruption by degrees; and it being unpunish'd at first, the *Poets* seem to strive ever since, who shall carry this *Profaneness* to the highest pitch. And he is but a dull *Poet* in this Age, who cannot carry on the War against Heaven, and set GOD at defiance. These Expressions are a Scandal to our Nation, and many may think, that they ought to be concealed for shame. But whilst they are as publick as the *Stage* or *Press* can make them, and are the Diversion of others; I hope I may be pardon'd for such Quotations, the only Design being to excite a just Indignation against them.

How far the *Poet* ridicules the *Scripture-Notion* of Conversion, and the (f) Saying of St. Paul, That if any *Man be in Christ, he is a new Creature*, let others judge. It will be too tedious to examine every Particular.

(f) 2 Cor. 5. 17.

Immediately upon this, the *Poet* either falls foul upon the Doctrine of *Original Sin*, and from thence excuseth all actual Transgressions; or else he lays the whole Blame upon GOD, who might have made us better. The words will bear both Constructions.

*For the Savage in Man
From th' Original ran,
And in spite of Confinement now reigns as't began.*

To prevent this, GOD was pleased to endue us with *Reason*, and give us his *Word* and *Ordinances*. He affords us the *Means* of *Grace*, and promiseth *Grace* in the use of the *Means* to recover us out of this Condition. But this (saith the *Poet*) he might have let alone. 'Tis all but *Trick*, *Cheat* and *Juggle*. It signifies nothing, and was designed only to excuse our Maker.

*Here's Preaching and Praying, and Reason displaying;
Yet Brother with Brother is killing and slaying.*

The Conclusion follows:

*Then blame not the Rogue, who free Sense doth enjoy;
That falls like a Log, and believes he shall lie.*

He that dies like a Beast, and believes that he shall rise again no more, is very much in the *Poet's* Favour. And when Men are guilty of the vilest Enormities, the *Poets* would not have us blame them, but blame the GOD that made them, because he did not make them better.

And now, if we should ask the Apostle's Question, (g) *Shall the thing formed say to him that formed it, Why hast thou made me thus?* It may soon be answer'd, That the *English Poets* are arriv'd to this daring height of Impudence, as to quarrel with GOD upon this account, and give him the vilest Character of Reproach for all his pains.

(g) *Rom. 9. 20.*

Thus we see, that these Performances are such, which no Pen is able to describe, and no Christian can sufficiently detest. These Insolencies have for a long time cried for Vengeance. They defy the GOD of Heaven, They dare him to do his worst: and they so provoke him to send the fiercest of his Wrath upon a distracted Nation, that without a speedy Repentance, we can expect nothing but Destruction.



C H A P. XX.

The Holy Scriptures burlesqu'd by the Stage.

IN our *Church-Catechism* we are told, that our *Duty to GOD is, to honour his holy Name, and his Word*; and therefore, as I have shewn the Honour which the *Actors* pay to the one, so I shall give some Instances of that which they pay to the other.

As in all Arts and Sciences, so in *Divinity*, there are several Words which by custom are appropriated thereunto. And these are generally such Words as are frequently found in *Scripture*, (however I shall take notice of no other) and therefore before I speak of particular Texts, I shall first speak of such Words as are generally used in *Scripture*, and appropriated to a sacred Meaning: and then omitting such *Texts* which have been already mentioned, I shall add some more, in which either the *Name of GOD* is most solemnly mentioned, some weighty Duty pressed, some necessary Doctrine proposed, or where the Honour of GOD is more directly opposed in the *Play-house*.

The first Word which I shall mention, is *Adoration*. This is allowed by all to be a *Religious* Worship due to GOD alone. In the *Play-house*, it is frequently referred (a) to *Women*, and sometimes to Men, and even upon trifling Occasions.

(a) *Man of Mode, Epilogue, 39. Persian Princess, p. 4. l. 4. l. 27. The Masquerade, p. 24. l.*

But to proceed: By (b) *Agony* is usually meant the great Sufferings of our *Blessed LORD* and *Saviour* in the Garden before his Crucifixion. This is frequently (c) mentioned in the paltry Concerns of the Stage, and not only (d) the *Agonies of Death*, but also (e) of a *Lover*; (f) upon a Report of another kill'd, or (g) for a Charge upon another; and also (h) the very *Agony of good Breeding*, signifies no more than for a Woman to make herself ridiculous with affected Words.

An *Altar* in *Scripture* was a place built by the Appointment of *GOD* to offer *Sacrifices* upon; and as it was a Type, so (i) we, who are *Christians*, have an *Altar*, even *Christ Jesus*, by whom we are to offer the *Sacrifice of Praise to GOD continually*. Upon the Stage it is (k) the *Altar of a Man's fierce Revenge*.

An *Atonement* in *Scripture* is something to appease the Wrath of *GOD* conceived against Sin, which (l) was made by the *Priests* in the *Jewish Law*. And therefore among us *Christians*, (m) we receive the *Atonement*, by our *LORD Jesus Christ*. The word upon the Stage is (n) commonly used in *Love-Intrigues*, and in other ridiculous and trifling matters.

Blas-

(b) *Luke* 22. 44.

(c) The faithful General, p.59. l. 34. The Maid's the Mistress, p. 23. l. 3. Modish Husband, Prologue, l. 7. Royal Convert, p.67. l.24. The Victim, p.61. l.24. Ulysses, p.27. l.1. p.49. l. 20.

(d) Rinaldo, p.20. l.1. The faithful Bride of Granada, p.51. l.30. Rival Brothers, p.93. l.15. Ulysses, p. 50. l.27.

(e) Fair Quaker of Deal, p. 41. l.5.

(f) Ibid. p.3. l.3.

(g) Ibid. p.45. l.1.

(h) Conical Lovers, p.69. l.7.

(i) *Heb.* 13. 10, 15.

(k) Rinaldo, p.31. l.8.

(l) *Levit.* 4.20,26,31,35. *Levit.* 5.6,10,13,16,18. *Levit.* 6.7. *Levit.* 12.8. *Levit.* 14.18,19,20, 21,29,31. *Levit.* 15.15,30. *Lev.* 16.6,30,32. *Levit.* 19. 30, 32. *Num.* 15.15,28.

(m) *Rom.* 5.11.

(n) *Phædra* and *Hippolytus*, p.28. l.25. p.59. l.5. Jane Gray, p.39. l.34. p.49. l.13. The Apparition, p.64. l.23. Beaux Stratagem, p.36. l.9. Ernelinda, p. 5. l. 10. Hamlet, p. 18. l. 24. Hydaspes, p.74. l. penult. Jane Shore, p.17. l.14. Injur'd Love, a Comedy, p.60. l.12. Love and Liberty, p.17. l.10. p.44. l. antepenult. The fair Example, p. 60. l.32. Faithful General, Epilogue,

Blasphemy in Scripture (o) usually signifies some words spoken against the Majesty and Dignity of GOD. Upon the Stage, (p) this Question is asked, *How dar'st thou blaspheme the Honour of a Soldier?*

In the old Law, GOD appointed *Circumcision* as (q) a Token of the Covenant between him and his People, and therefore the Apostle applies the word itself (r) to Christians also. This word is (s) expos'd upon the Stage, as a Mark of a foul Distemper; and another (t) saith in Derision, *I'll circumcise the Dog.*

The Notion of *Conversion* among Divines, is a turning from Sin unto GOD, or from *Paganism* to *Christianity*; and (u) the Scriptures favour the same. Sometimes the word is spoken (x) in Derision, sometimes it signifies being in Love, when the Woman is represented as GOD; and sometimes it signifies turning from Religion to a Course of Sin, as appears from the following Expressions.

(y) *Her Beauty will make thy Joys immortal.* Answ. *I can't believe either in the Immortality of her Beauty, or your Passion.* Reply, *Look on her then, and be converted.*

logue, l. 23. p. 9. l. 36. p. 18. l. 36. p. 63. l. 17. p. 67. l. 13. p. 70. l. 8. Female Wits, p. 66. l. antepenult. The Maid's the Mistress, p. 23. l. 3. Man of Mode, p. 229. l. 13. Modern Prophets, p. 66. l. 4. Platonick Lady, p. 64. l. 2. Thomyris, p. 10. l. 21. Vice reclaim'd, p. 34. l. 14. Ulysses, p. 27. l. 17. p. 63. l. 9. Zelmane, p. 40. l. 28. p. 54. l. 14. Persian Princess, p. 5. l. 22.

(o) Levit. 24. 11, 16. 2 Kings 19. 6, 22. Psal. 74. 10, 18. Isa. 37. 6, 23. Isa. 52. 5. Isa. 65. 7. Ezek. 20. 27. Matth. 12. 31. Mark 3. 28, 29. Luke 12. 10. Rom. 2. 24. 1 Tim. 6. 1. Tit. 2. 5. James 2. 7. Revel. 13. 6. Rev. 16. 9, 11, 21.

(p) Female Advocates, p. 17. l. penult.

(q) Gen. 17. 10, 11, 12, 13, 14.

(r) Philip. 3. 3. Coloss. 2. 11.

(s) Sir Courtly Nice, Epilogue, l. 34. The Country House, p. 17. l. 28. The Wife's Relief, p. 35. l. 29.

(t) Hampstead-Hearth, p. 33. l. 4.

(u) Psal. 51. 13. Isa. 6. 10. Isa. 60. 5. Matth. 13. 15. Matth. 18. 3. Mark 4. 12. Luke 22. 32. John 12. 40. Acts 15. 3. Acts 3. 19. Acts 28. 27. Jam. 3. 10. Jam. 5. 19.

(x) The different Widows, p. 35. l. 18. Man of Mode, p. 187. l. 3. Woman is a Riddle, p. 41. l. 29.

(y) The Country Lasses, p. 41. l. 4.

(z) *I was an Infidel, till you converted me.*

(a) *I'm converted, I'm convinced, I'll go to a Wench immediately.*

Despair (b) usually signifies to have no hope of GOD's Favour. In the *Play-house* it signifies (c) to have no hope of a *Mistress's* Favour.

A (d) *devout Man* is one who dischargeth his Duty to GOD. In the *Play-house* (e) *Devotion* either relates to a *Mistress*, or signifies a Resolution to commit Adultery.

Divine (f) signifies something belonging to GOD. In the *Play-house* (g) *Divinity* is applied to *whoring*, or (h) else to Men, and (i) to one of an ordinary Character.

In (k) several places of *Scripture* there is mention made of *Edification*, as the Design and End of all, but especially of our religious Actions. Upon the *Stage* we are told of (l) *rich edifying Smoak*, or (*) *Cherry-Brandy*; (m) *whistling to Horses*, that they may *edify*. It is (n) spoken on a ridiculous occasion, and (o) sometimes it only signifies Success in a whoring Intrigue.

In *Scripture*, *Faith in Christ* is frequently pressed upon us as (p) the chief thing necessary to Salvation; and

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| (z) Vice Reclaim'd, p. 55. l. 32. | (k) Rom. 14. 19. Rom. 15. 2. |
| (a) Modern Prophets, p. 63. | 1 Cor. 8. 1. 1 Cor. 10. 23. 1 Cor. |
| l. penult. | 14. 3, 4, 5, 12, 26. 2 Cor. 10. 8. |
| (b) 2 Cor. 4. 8. | 2 Cor. 12. 19. 2 Cor. 13. 10. Eph. |
| (c) Double Gallant, p. 60. l. 9. | 4. 12, 16, 29. 1 Thess. 5. 11. 1 Tim. |
| Faithful General, p. 28. l. 51. | 1. 4. |
| (d) Luke 2. 25. Act. 2. 5. | (l) The Wonders of the Sun, |
| Act. 8. 2. Act. 10. 2, 7. Act. 13. 50. | p. 13. l. 18. |
| Act. 17. 4, 17. Act. 22. 12. | (*) Squire of Alsatia, p. 60. |
| (e) Love the Leveller, p. 19. | l. 37. |
| l. antepenult. She wou'd if she | (m) Wit without Money, p. 5. |
| cou'd, p. 97. l. 34. p. 107. l. 12. | l. 14. |
| p. 138. l. 17. | (n) The Quacks, p. 17. l. pe- |
| (f) Heb. 9. 1. 2 Pet. 1. 3, 4. | nult. |
| (g) Humours of the Age, p. | (o) The Wonder, p. 50. l. 2. |
| 27. l. penult. | (p) Mark 16. 16. Act. 16. 31. |
| (h) Cato, p. 37. l. 33. Modern | Act. 20. 21. Act. 24. 24. Rom. 3. |
| Prophets, p. 65. l. ult. | 22, 25. Gal. 2. 16, 20. Phil. 3. 9. |
| (i) Sir Courtly Nice, p. 48. | 2 Tim. 3. 15. Heb. 12. 2. Rev. |
| l. 4. | 14. 12. |

(q) an *Infidel* is one who doth not believe the Doctrines of *Christianity*. Upon the *Stage*, the words (r) *Faith*, (s) to believe, and (t) an *Unbeliever*, are applied either to trifling Matters, or amorous Intrigues, where a Woman is the Object of all. Thus they also use the word (u) *Infidel*. Perhaps some Quotations may bear the Light on this occasion.

(x) *An Infidel to all Finery.*

(y) *He's grown such an Atheist of late, he'll believe nothing, in trifling matters.*

(z) *Gold! I'll not believe it. Answ. Perish then in thy Infidelity.*

(a) *I was an Infidel (to a Woman) till you converted me.*

The word *Hail* in *Scripture* is an Expression used to signify a great Esteem. It was (b) used by *Christ* himself to his Disciples after his *Resurrection*, and (c) by the *Angel* to the *Virgin Mary*, when he brought the News of *Christ's Conception*. Upon the *Stage* it is given to (d) *Men*, in such Language as this:

(e) *Hail to the King of Kings, great Agamemnon:*

Or, *All Hail, Triumpher, Saviour of the State.*

Sometimes it is given (f) to other Creatures, sometimes to (g) *Pagan Deities*, and (h) sometimes to the *Devil*.

(q) 2 *Cor.* 6. 15. 1 *Tim.* 5. 8.

(r) *Marplot*, p. 56. l. 26. The Apparition, p. 35. l. 4. Artful Husband, p. 10. l. 30. p. 28. l. 21. The *Cid*, p. 3. l. 10. Provok'd Wife, p. 67. l. 1. Raving Husband reclaim'd, p. 43. l. 19. The Wonder, p. 40. l. 27.

(s) Artful Husband, p. 10. l. 32, 33. The Wife's Relief, p. 14. l. 30.

(t) *Injur'd Love, a Tragedy*, p. 17. l. 17.

(u) The Apparition, p. 48. l. 17. Artful Husband, p. 28. l. 18. The Wonder, p. 18. l. 5. Vice reclaim'd, p. 11. l. 13.

(x) *Double Gallant*, p. 29. l. 1.

(y) *Provok'd Wife*, p. 66. l. penult.

(z) The Wife's Relief, p. 14. l. 30.

(a) *Vice reclaim'd*, p. 55. l. 32.

(b) *Matth.* 28. 9.

(c) *Luke* 1. 28.

(d) The Victim, p. 7. l. 6. p. 11. l. 25.

(e) The Victim, p. 4. l. ult.

(f) *Lucius*, p. 33. l. 4.

(g) *Venus and Adonis*, p. 1.

l. 1.

(h) *Metamorphosis*, p. 14.

To be *Incomprehensible*, is one of the *Attributes* of GOD. Upon the Stage they say (i) an *incomprehensible Coxcomb*.

To be (k) *Infinite* is also another of his *Attributes*. This word is often (l) used in very inconsiderable matters. The hopes of being married is called (m) an *infinite Joy*. A Woman is not only said to be (n) *infinitely handsome*, but even (o) *every Glance affords an infinite variety of Charms*.

(p) *Justification* is an Act of GOD's free Grace unto Sinners, through Christ, in which he pardons all their Sins, and accepts of their Persons as righteous in his sight. Our Language is not barren of words; but yet (q) the Stage seem to affect this more than any other in their Concerns, when an opportunity presents.

(i) *Relapse*, p. 8. l. 22.

(k) *Psal.* 147. 5.

(l) The Lady's Last Stake, p. 14. l. 28. p. 18. l. 30. Lawyer's Fortune, p. 15. l. antepenult. Masquerade, p. 20. l. 14. Northern Lass, p. 6. l. 3. p. 21. l. 13. Perplex'd Couple, p. 33. l. 28. Portsmouth Heiress, p. 47. l. 30. Squire of Alsatia, p. 35. l. 22. p. 59. l. 23. Successful Pirate, p. 7. l. 23. p. 55. l. 20. Wife of Bath, p. 50. l. 11. p. 54. l. 22. Wife's Relief, p. 9. l. 7. p. 51. l. 1. Three Hours after Marriage, p. 14. l. 22. Tunbridge Walks, p. 54. l. 8. Vice reclaim'd, p. 23. l. 20. Woman is a Riddle, p. 49. l. 8. p. 56. l. 4.

(m) Sir Courtly Nice, p. 57. l. 15.

(n) The Cares of Love, p. 31. l. 27.

(o) Humours of the Age, p. 13. l. 2.

(p) *Luke* 18. 14. *Acts* 18. 39.

Rom. 2. 13. *Rom.* 3. 4, 20, 24, 26, 28, 30. *Rom.* 4. 5, 25. *Rom.* 5. 1, 16, 18. *Rom.* 8. 30, 33. *I Cor.* 6. 11. *Gal.* 2. 16, 17. *Gal.* 3. 8, 11, 24. *Gal.* 5. 4. *Tir.* 3. 7.

(q) *Injur'd Love*, a Comedy, p. 58. l. 19. Faithful Bride of Granada, p. 17. l. 4. Female Wits, p. 41. l. 27. p. 50. l. 14. Humours of the Army, p. 65. l. 2. Man of Mode, p. 211. l. 37. p. 252. l. 33. Platonick Lady, p. 28. l. 20. Provok'd Wife, p. 2. l. 2. Roving Husband reclaim'd, p. 60. l. 7. School-Boy, p. 10. l. 27. Squire of Alsatia, p. 23. l. 2. Wife's Relief, p. 13. l. 3. The Wonder, p. 52. l. 9, 10. p. 75. l. 26, 30. p. 76. l. 17. Vice reclaim'd, p. 11. l. 13. Wit at a Pinch, p. 12. l. penult. p. 13. l. 6. Wit without Money, p. 20. l. 1. Woman is a Riddle, p. 50. l. 26. p. 55. l. 21. Zelmane, p. 39. l. 31. p. 41. l. 14.

When the *Israelites* were in the Wilderness, (r) GOD fed them with *Manna*. But to make the Miracle mean, we are told, (s) that *a Touch of Leonora's Hand is like Manna from Heaven*.

A *Martyr* (t) signifies one who suffers a violent Death for the Cause of *Christianity*. In the *Play-house Language*, (u) *Virginity* is a Load of *Martyrdom*; and Men are said to be *Martyrs*, not only (x) for their Country, but also (y) to Folly, (z) to Honour, (a) for Intriguing, (b) for Love, (c) to Good-Manners, (d) to Pride, (e) for a Secret, and (f) for Whoring.

It was the peculiar Character of *Canaan*, (k) that it was a Land flowing with Milk and Honey. In a Comedy, (l) it is thus burlesqu'd; *The Land of Canaan, that flowed with strong Beer, and Chines of Beef*.

In the old Law, there is frequent mention of (m) offering Peace-Offerings unto the LORD. An Actor saith, (n) to a Woman of Intrigue, *To shew how I repent, take this Watch as a Peace-Offering*. And she adds on the

(r) *Exod.* 16. 15, 31, 33, 35.
Numb. 11. 6, 7, 9. *Deut.* 8. 3, 16.
Neb. 9. 20. *Psal.* 78. 24. *John* 6.
31. 49, 58.

(s) *Sir Courtly Nice*, p. 48.
l. 8.

(t) *Acts* 22. 20. *Revel.* 2. 13.
Rev. 17. 6.

(u) *City Ramble*, p. 40. l. 21.

(x) *Love and Liberty*, p. 6.
l. 6.

(y) *The Wife's Relief*, p. 15.
l. 26.

(z) *Faithful General*, p. 49.
l. 28.

(a) *Marplot*, p. 6. l. 21.

(b) *Arfinoe*, p. 13. l. 17. *Gi-*
braltar, p. 45. l. 29. *Cruel Gift*,
p. 56. l. 3. p. 60. l. 18. *The Force*
of Friendship, p. 32. l. 2. p. 36.
l. 30. p. 39. l. 7. *The Gamester*,
p. 19. l. 11. *Successful Pirate*, p.
24. l. 13. p. 26. l. 7. *The Wife's*
Relief, p. 43. l. 16.

(c) *Sir Courtly Nice*, p. 43.
l. 5.

(d) *Pyrrhus and Demetrius*,
p. 31. l. 20. *Country Lasses*, p.
69. l. 8.

(e) *Injur'd Love, a Comedy*,
p. 56. l. 1.

(f) *Love for Love*, p. 42.
l. 3.

(k) *Exod.* 3. 8, 17. *Exod.* 13.
5. *Exod.* 33. 3. *Levit.* 20. 24.
Numb. 14. 8. *Numb.* 16. 13, 14.
Deut. 6. 3. *Deut.* 11. 9. *Deut.* 26.
9, 15. *Deut.* 27. 3. *Deut.* 31. 20.
Numb. 13. 17. *Jos.* 5. 6. *Jer.* 11.
5. *Jer.* 32. 22. *Ezek.* 20. 6, 15.

(l) *Country Lasses*, p. 20.
l. 11.

(m) *Exod.* 20. 24. *Exod.* 24. 5.
Levit. 3. 1, 3, 6, 9. *Numb.* 6. 14, 17,
18. *Deut.* 27. 7.

(n) *Roving Husband re-*
claim'd, p. 43. l. 4.

same

same occasion, (o) *No one, that hath Money, is ever despised. The best way of shewing Faith, is by plentiful Offerings.*

Persecution (p) in Scripture is a suffering for Righteousness sake. In the Play-house (q) the Punishment is inconsiderable, and the Cause very different.

Prayer is a Duty which we owe to GOD. In the Play-house (r) it signifies addressing to the Ladies: and one faith (s) of an Actress, *If she would give ear to my Prayer, (that is, commit Adultery) I would make her my Saint.*

The preaching of the Word of GOD is (o) one of the ordinary Means of Salvation. The Players speak in Derision upon impertinent occasions; (u) *Sirrah! leave your Preaching.*

(x) *I don't question but you were preaching a Sermon to her. Or,*

(y) *Preach no more upon this Text; I am determin'd, and there is no hopes of my Conversion.*

Predestination is (z) the eternal Decree and Purpose of GOD concerning the Salvation of Mankind. The word is (a) applied upon the Stage to their Concerns. A (b) Woman ordains what shall happen. A (c) Whore to one is predestin'd to doat upon another; and (d) an accidental meeting is said to be the very Predestination of good Fortune.

(o) The Roving Husband reclaim'd, p. 43. l. 19.

(p) *Matth. 5. 10, 11, 12. John 15. 20. Rom. 12. 14.*

(q) *She wou'd if she cou'd, p. 103. l. 3. Man of Mode, p. 213. l. 3.*

(r) *Abra-Mule, Epilogue, l. 3. Fatal Marriage, p. 144. l. 3.*

(s) The Roving Husband reclaim'd, p. 47. l. 14.

(t) *Rom. 10. 14, 15, 17. 1 Cor. 1. 17, 18, 23, 24.*

(u) *Love's Last Shift, p. 1.*

l. 1.

(x) *Ibid. p. 8. l. antepenult.*

(y) *Man of Mode, p. 187.*

l. 3.

(z) *Rom. 8. 26, 30. Eph. 1. 5, 11.*

(a) *The Earl of Mar marr'd, p. 20. l. 1.*

(b) *Alexander, p. 67. l. 17.*

(c) *A Woman's Revenge, p. 36. l. 25.*

(d) *The Biter, p. 7. l. 30.*

In Scripture, (e) Purity is much recommended. Our Saviour saith, (f) Blessed are the pure in Heart, for they shall see GOD; and St. John adds, (g) Every one that hath this hope in him, purifieth himself, such as he is pure. Upon the Stage it is said, (h) You cannot be too pure a Temple for Love, that is, Adultery: And not only (i) pure, but also (k) purst pure, signifies a Whore.

As Christ Jesus is our only Redeemer from Sin, Death and Hell; so the words (l) to redeem, and (m) Redemption, do usually refer to him alone, except upon the Stage, where they (n) affect to use the word, when they might have others, and always refer to a created Being. Besides, they have frequently this Phrase, (o) utterly ruin'd beyond Redemption; which I shall not strain into its worst Sense, but leave the Reader to judge of it.

- (e) 2 Sam. 22. 27. Ps. 18. 26. mult. The Faithful General, p. 18. l. 22. p. 19. l. 23. The False Friend, p. 59. l. 23. Fatal Marriage, p. 122. l. 11. Humours of the Army, p. 67. l. 3. The Lawyer's Fortune, p. 30. l. antepenult. The Maid's the Mistress, p. 26. l. 16. The Man's bewitch'd, p. 42. l. 3. Northern Lass, p. 11. l. 19. p. 45. l. 24. Perfidious Brother, p. 57. l. 18. p. 57. l. 10. Relapse, p. 50. l. penult. Rival Fools, p. 34. l. 19. p. 40. l. antepenult. The Sultaness, p. 21. l. 7. The Victim, p. 49. l. 24. Ulysses, p. 62. l. 36.
- (f) Matth. 5. 8.
- (g) 1 John. 3. 3.
- (h) The Roving Husband reclaim'd, p. 45. l. 12.
- (i) Squire of Alsatia, p. 27. l. 4, 15, 38. p. 36. l. 30.
- (k) Ibid. p. 56. l. 15.
- (l) Luke 1. 63. Luke 24. 21. Gal. 3. 13. Gal. 4. 5. Tit. 2. 14. 1 Pet. 1. 18. Rev. 5. 9. Rev. 14. 3, 4.
- (m) Luke 2. 38. Rom. 3. 24. Ephes. 1. 7. Coloss. 1. 14. Heb. 9. 12, 15.
- (n) Love and Liberty, p. 48. l. 26. Love the Leveller, p. 41. l. 16. p. 42. l. 19. Perolla and Izadora, p. 33. l. 34. p. 37. l. 8. p. 49. l. 29. p. 58. l. 21. She wou'd if she cou'd, p. 107. l. 21. British Enchamers, p. 29. l. 23. Conquest of Spain, p. 38. l. 28. Fair Quaker of Deal, p. 60. l. penult. Busy-Body, p. 45. l. 22. p. 59. l. 14. Double Gallant, p. 1. l. 10. p. 36. l. 34. p. 76. l. 4. The Gamester, p. 64. l. 7. Lawyer's Fortune, p. 60. l. 19. Modern Prophets, p. 69. l. 18. Perplex'd Lovers, p. 49. l. 9. Provok'd Wife, p. 34. l. 12. Spanish Fryar, p. 7. l. 27. Squire of Alsatia, p. 40. l. 3. The Wonder, p. 71. l. 12.

One Actor saith, (p) *Must I go into that nasty Hole, which I call'd by way of Joke the Gate of Hell?* And the Answer is, *Even thither, till you are redeem'd.* Another saith, (q) *She may redeem all yet;* meaning, by being a Whore. We are told (r) that *Play-Money is a Sacred Thing, and not to be profaned. It is consecrated to Pleasure, and it will be Sacrilege to apply it otherwise.* And it is a shame, that they have not the same regard for those Words, which by Use are appropriated to GOD or Christ.

By Religion (s) is meant the Way whereby GOD is worshipped. Upon the Stage, it signifies (t) a cunning Intrigue.

There is (u) a Reverence peculiarly due to the Name and Sanctuary of GOD. An Actor (x) accepting of a Present, saith, *I receive it on my Knees with Reverence and Devotion.*

The words (c) *Reprobate* and (d) *Cast-away*, do properly signify such as are rejected by GOD, and out of favour with him. In the *Play-House* (e) it is wish'd for, (f) a Master is call'd so by his Maid, and (g) it signifies one who is out of favour with the Women.

The word *Sacred* signifies something devoted to GOD; in (h) our *Plays* it is used upon trifling Occasions.

A *Sacrifice* in the Jewish Law (i) was a Beast slain and offered

(p) Fortune in her Wits, p. 20. l. 25.

(q) Love the Leveller, p. 21. l. 21.

(r) The Confederacy, p. 15. l. 32.

(s) Acts 13. 43. Acts 26. 5. Gal. 1. 13, 14. James 1. 26, 27.

(t) Marplot, p. 56. l. 26.

(u) Levit. 19. 30. & 26. 2. Psal. 2. 11, & 89. 7. Heb. 12. 28.

(x) Love the Leveller, p. 19. l. antepenult.

(c) Jer. 6. 30. Rom. 1. 28. 2 Cor. 13. 5, 6, 7. 2 Tim. 3. 8. Tit. 1. 16.

(d) 1 Cor. 9. 27.

(e) The Artful Husband, p. 67. l. 33.

(f) She wou'd if she cou'd, p. 133. l. 5.

(g) The Comical Lovers, p. 63. l. 36.

(h) The Faithful General, p. 30. l. 5. The Man of Mode, Epilogue, l. 25. The Portsmouth Heiress, p. 46. l. 22. The Wife's Relief, p. 32. l. 39.

(i) Exod. 3. 18. & 5. 3, 8, 17. & 8. 8, 25, 27, 28. & 10. 25. & 12. 27. & 13. 15. & 18. 12. Levit. 9. 4. Numb. 28. 6, 8, 13, 19. & 29. 6. Judges

offered unto GOD. They were all Types of Christ, who (k) is call'd *our Sacrifice*; and therefore GOD was angry when they were (l) offered to any other. In the *Play-House* we are pester'd with (m) *Victims*, and (n) *Sacrifices*

2. 5. 1 Sam. 16. 2. 1 Kings
8. 6. 2 Kings 17. 36. 1 Chron.
29. 21. 2 Chron. 7. 12.

(k) Ephes. 5. 2. 1 Cor. 5. 7.

(l) Exod. 22. 20. & 32. 8.
& 34. 15. Deut. 32. 17. 1 Kings
3. 2, 3. & 11. 8. 2 Kings 5.
17. & 12. 3. & 14. 5. & 15. 4,
35. & 17. 35. Levit. 17. 7.
2 Kings 16. 4. 2 Chron. 28. 4,
23. & 33. 17, 32. Psal. 106.
37. 38. Isa. 57. 7, 8. Ezek.
20. 28. Hof. 4. 13, 14. Hof.
11. 2. 1 Cor. 8. 4. & 10. 19,
20, 28.

(m) Hydaspes, p. 14. l. 8.
p. 48. l. 17. p. 52. l. 14. Irene,
p. 14. l. 18. Love and Liberty,
p. 9. l. 23. p. 45. l. 4. Love for
Love, p. 67. l. 3. Marplot, p. 4.
l. 34. Cinna's Conspiracy, p. 44.
l. 10. p. 49. l. 2. p. 52. l. 26.
Ajax, p. 12. l. 3. Phadra and
Hippolytus, p. 6. l. 4. p. 69. l. 6.
p. 60. l. 12. p. 63. l. 4. Rinaldo,
p. 31. l. 8. p. 33. l. 5. p. 20. l. 1.
p. 59. l. 12. Manlius Capitolinus,
p. 39. l. 2. p. 43. l. penult. p. 45.
l. 23. Solon, p. 33. l. 2. p. 56.
l. 31. British Enchanters, p. 13.
l. 8. p. 24. l. ult. p. 33. l. 2. The
Cid, p. 29. l. 13. Comical Re-
venge, p. 63. l. 16. Conquest
of Spain, p. 72. l. 19. Cruel
Gift, p. 2. l. 25. Distress'd Mo-
ther, p. 9. l. 27. p. 25. l. 5. p. 50.
l. 9. Faithful Bride of Grana-
da, p. 20. l. 17. p. 41. l. ult.
Faithful General, p. 28. l. 48.
False Friend, p. 52. l. 6. Fine

Lady's Aïrs, p. 50. l. 23. Force
of Friendship, p. 6. l. penult. p.
27. l. 22. p. 31. l. 30. Humours
of the Age, Epilogue, l. 15. Mo-
dish Husband, p. 60. l. 18. Per-
fidious Brother, p. 33. l. 32. p.
46. l. 14. Perplex'd Couple, p.
37. l. 21. The Sultaneſs, p. 16.
l. 24. p. 23. l. 7. p. 44. l. 6. Wife
of Bath, p. 45. l. 9. Theseus,
p. 17. l. 17. p. 27. l. 5. Thomy-
ris, p. 48. l. 4. p. 50. l. penult.
Titus Manlius, p. 35. l. 19. U-
lyſſes, p. 56. l. 10.

(n) Appius and Virginia, p. 23.
l. 1. Arminius, p. 65. l. 34. p. 81.
l. 20. Arfinoe, p. 2. l. 19. p. 33.
l. 27. Camilla, p. 24. l. antepen-
ult. Alexander, p. 69. l. 17.
Cato, p. 29. l. 10. Cinna's Con-
spiracy, p. 4. l. 35. p. 21. l. 25.
p. 24. l. 2, 20. p. 31. l. 20. p. 36.
l. 17. Clotilda, p. 50. l. 23.
Hamlet, p. 34. l. penult. Hy-
daspes, p. 68. l. 12. Jane Gray,
p. 40. l. 23. p. 82. l. 12. Injur'd
Love, a Comedy, p. 12. l. 28.
p. 25. l. 7. Injur'd Love, a Tra-
gedy, p. 66. l. 1. Injur'd Virtue,
p. 30. l. 11. Irene, p. 32. l. 30.
p. 45. l. penult. Liberty asserted,
p. 22. l. antepenult. p. 23. l. 12.
Love and Liberty, p. 7. l. penult.
p. 9. l. 3. Manlius Capitolinus,
p. 8. l. 5, 6. p. 18. l. 26. p. 38. l.
22. p. 45. l. 23. Marplot, p. 6.
l. 26. Perolla and Izadora, p.
41. l. 6. p. 60. l. ult. p. 62. l. 16.
Phadra and Hippolytus, p. 9. l. 21.
p. 26. l. 29. Rinaldo, p. 47. l. 12.
Solon

crisices to any thing that comes uppermost; as to (o) *Ambition*, (p) to their *Appetites*, (q) to *Beauty*, (r) to a *Game at Cards*, (s) to *Diversiſion*, or (t) to the *Fates*; (u) to a *Fop*, (x) a *Fool*, (y) *Friendſhip*, or (z) *Glory*; (a) to a *Goddeſs*, (b) to *Honour*, (c) to *Humour*, or (d) to the *Idol Mammon*; (e) to *Jealouſy*, (f) to *Ignorance*,

Solon, p. 13. l. 21. p. 37. l. 23. p. 62. l. 21. She wou'd if ſhe cou'd, p. 133. l. 10. The Amorous Miſer, p. 10. l. ult. The Artful Husband, p. 56. l. 20. p. 62. l. penult. Britiſh Enchanters, p. 25. l. 4. p. 39. l. 33. Buſy Body, p. 31. l. 2. The Cid, p. 25. l. 18. p. 26. l. 20. p. 34. l. 9. p. 50. l. 25. Comical Lovers, p. 51. l. 18. Comical Revenge, p. 47. l. 6. Conqueſt of Spain, p. 33. l. 28. p. 58. l. 25. p. 65. l. 15. The Contrivances, p. 22. l. ult. Cruel Gift, p. 21. l. 22. Diſtreſs'd Mother, p. 18. l. 8. p. 41. l. 8. p. 47. l. 16. p. 59. l. 24. The different Widows, p. 23. l. 38. Faithful Bride of Granada, p. 16. l. 4. p. 18. l. 16. p. 25. l. 1. Faithful General, p. 8. l. 39. p. 17. l. 16. Female Advocates, p. 19. l. 10. Force of Friendſhip, p. 24. l. 21. p. 31. l. antepenult. Humours of the Army, p. 37. l. 8. The Maid's the Miſtreſs, p. 40. l. 21. p. 48. l. 14. p. 54. l. 18. Modiſh Husband, p. 64. l. 25. Perplex'd Couple, p. 37. l. 6. Portſmouth Heireſs, p. 37. l. 31. p. 38. l. 23. p. 50. l. 7. Pretender's Flight, p. 2. l. 20. Provok'd Wife, p. 41. l. 19. The Relapſe, p. 53. l. 14. Rival Brothers, p. 3. l. 4. Roving Husband reclaim'd, p. 63. l. antepenult. Successful Pirate, p. 58. l. 11. The Sultaneſs, p. 24. l. 17. p. 27. l. 1. p. 28. l. 17. p. 41. l. 30. p. 50. l. 21. p.

53. l. 12. Tender Husband, p. 51. l. 8. Wife of Bath, p. 33. l. 20. The Wife's Relief, p. 65. l. 13. The Wonder, p. 7. l. 3. The Wonders of the Sun, p. 60. l. 13. Theſeus, p. 43. l. 14. Thomyris, p. 47. l. 10.

(o) French Cato, p. 16. l. 5. Cinna's Conſpiracy, p. 3. l. 31. p. 50. l. 11. Faithful Bride of Granada, p. 15. l. 14.

(p) The Beaux Stratagem, p. 6. l. 16.

(q) Ernelinda, p. 17. l. 6.

(r) The Tender Husband, p. 3. l. 10.

(s) The Man of Mode, p. 226. l. 23.

(t) Solon, p. 59. l. 11.

(u) The Artful Husband, p. 10. l. 9.

(x) The Wonder, p. 3. l. 8.

(y) The Faithful General, p. 65. l. 6.

(z) Appius and Virginia, p. 42. l. 28. Hydaspes, p. 30. l. 6. The Faithful General, p. 71. l. 49.

(a) Appius and Virginia, p. 40. l. 21.

(b) Love and Liberty, p. 18. l. 26.

(c) The Fair Quaker of Deal, p. 22. l. 1.

(d) The Amorous Miſer, p. 19. l. 19.

(e) Arſinoe, p. 23. l. 20.

(f) The Wife of Bath, p. 8. l. 18.

(g) to their own *Interest*, or (h) to their *Parents Interest* and *Pleasure*; (i) to *Laughter*, (k) to *Love*, (l) to a *Man*, or (m) to a *Man's Tongue*; (n) to a *Monastery*, (o) to a *Monkey*, (p) to the *Muses*, or (q) to *Persons murder'd*; (r) to *Pleasure*, (s) to *Pride*, (t) to *publick Feuds*, or (u) to the *publick Good*; (x) to a *Rabble*, (y) to *Rage*, (z) to *Revenge*, or (a) *Resentment*; to a (b) *Rival*, (c) to *Rome*, (d) to *Vanity*, or (e) *Violence*; (f) to a *Man's own Will*, (g) to *Wit*, (h) to a *Whore*, or

(g) The Perplex'd Couple, p. 3. l. 9.

(h) The Amorous Miser, p. 21. l. 31.

(i) Love's last Shift, p. 23. l. 26.

(k) Appius and Virginia, p. 41.

l. ult. Arsinoe, p. 23. l. 20.

Cinna's Conspiracy, p. 29. l. 30.

Love and Liberty, p. 59. l. 17.

Love at first sight, p. 65. l. 16.

The General cashier'd, p. 14.

l. 25. The Masquerade, p. 9.

l. 14.

(b) Britannicus, p. 48. l. 13.

Injur'd Love, a Tragedy, p. 65.

l. antepenult. The City-Ramble,

p. 26. l. 12. p. 40. l. 20. Cruel

Gift, p. 23. l. 4. The Fair Ex-

ample, p. 48. l. 2. The Faithful

General, p. 46. l. 35. The Wife's

Relief, p. 13. l. 10. p. 19. l. 36.

The Wonder, p. 19. l. 2. Tun-

bridge-Walks, p. 4. l. 30. p. 11.

l. antepenult. Ulysses, p. 25. l. 2.

Force of Friendship, p. 22. l. 22.

Humours of the Army, p. 34.

l. 23, 29.

(m) The General cashier'd, p.

29. l. 16.

(n) The Wife of Bath, p. 59.

l. 10.

(o) The Fine Lady's Airs, p.

10. l. 15.

(p) The Wife of Bath, p. 54.

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(q) Irene, p. 14. l. 1. Love

and Liberty, p. 45. l. ult. Con-

quest of Spain, p. 55. l. 12.

(r) Woman is a Riddle, p.

13. l. 25.

(s) Marry or do worse, p. 40.

l. 31. The Fair Example, p. 14.

l. 16.

(t) French Cato, p. 46. l. an-

tepenult.

(u) Successful Pirate, p. 45.

l. 35.

(x) Squire of Alsatia, p. 31.

l. 26.

(y) Love and Liberty, p. 59.

l. 17.

(z) Hydaspes, p. 14. l. 8.

Comical Revenge, p. 55. l. 4.

Faithful Bride of Granada, p. 13.

l. 9. p. 16. l. 27. Squire of Al-

satia, p. 62. l. 12.

(a) The Gotham Election, p.

61. l. 23.

(b) The Wonder, p. 79. l. 19.

(c) Appius and Virginia, p.

42. l. 28.

(d) The Wife's Relief, p. 30.

l. 19.

(e) Conquest of Spain, p. 17.

l. 8.

(f) Hamlet, p. 66. l. 31.

(g) Fortune in her Wits, p. 39.

l. antepenult.

(h) A Woman's Revenge, p.

32. l. penult.

(i) to any other *Woman*; and also (k) to *Happiness*, or (l) to *Quiet*. The Reader must be tired with such a multitude of Quotations; but he may observe, that as *Sacrificing* was always appropriated both by *Jews* and *Gentiles* to such, whom they thought to be *Gods*; so if the word is taken in a literal sense, our *Stage* can outdo either *Pagan Rome* or *Athens* in the Number of their Gods, and may in time make them vie with the *Romish Saints*. But if it is taken in a *Metaphorical Sense*, yet here is a confounding of GOD and his Creatures, and treating them all alike. Every thing which is common, is treated as sacred upon the *Stage*; and every thing which is sacred, is used as common. The *Poets* rack their Wits to bring all *Scripture-Words* and *Phrases* upon the *Stage*, that whilst they are there used for *Diversion*, it may wholly take off the *Seriousness* which ought to be, when we hear them in another place, or upon another occasion.

But to proceed: In *Scripture*, to *sacrifice* signifies to offer up something to GOD; in the *Play-House* it signifies (m) to be guilty of Murder, (n) to spoil a Cause, (o) to betray a Man, or (p) to scandalize a Woman. To be *sacrificed* signifies (q) to be unhappily married, or (r) to die by Revenge. To be made a *Sacrifice*, is (s) to be rejected by another. A Woman is said to sacrifice herself, when (t) she marries unfortunately; and a Man (u) sacrificeth himself, when he is his own Executioner. One saith, (x) *I'll offer up an early Sacrifice*;

(i) *Appius and Virginia*, p. 40.

l. 21, 34. *Marplot*, p. 56. l. 28.

The Biter, p. 62. l. 5. *Comical*

Revenge, p. 46. l. 24. *The Man*

of Mode, p. 259. l. 11. *Modern*

Prophets, p. 14. l. 3. *Portsmouth*

Heiress, p. 27. l. 24. *Roving*

Husband reclaim'd, p. 45. l. 27.

(k) *Faithful General*, p. 55.

l. 9.

(l) *The Wonder*, p. 47. l. 32.

(m) *Abra-Mule*, p. 24. l. 37.

(n) *Cinna's Conspiracy*, p. 2.

l. 5.

(o) *Abra-Mule*, p. 5. l. 37.

(p) *Love for Love*, p. 11.

l. 36.

(q) *Comical Lovers*, p. 37.

l. 22.

(r) *Antiochus*, p. 54. l. 5.

(s) *The Female Advocates*, p.

12. l. 24.

(t) *The Wife of Bath*, p. 48.

l. 4.

(u) *Antiochus*, p. 56. l. ante-

penult.

(x) *Irene*, p. 36. l. antepen.

when he only means *Murder*. In (y) one *Play* we are told, that the *Swains* are come to pay their *Morning-Sacrifices* before *Clorinda*: And in another, (z) a *Woman* weeping is complimented in this *Language*;

*Waste not those precious Tears: Oh! weep no more.
Should Heaven frown, the World would be too poor
(Robb'd of the sacred Treasure of your Eyes)
To pay for Mercy one fit Sacrifice.*

I suppose that the *Poet* never thinks on the *Sacrifice* of *Christ Jesus* to appease the *Wrath* of *GOD* against sinful *Man*, or otherwise he would not be so profane; but it is strange, that not one of the *Auditors* shall express a *Resentment* on such an occasion.

The *Prophet Isaiah*, (a) speaking of the *Crucifixion* of our *Saviour*, saith, *He was led as a Lamb to the Slaughter*; and *St. Peter* adds, (b) that we were redeemed by the precious *Blood* of *Jesus Christ*, as a *Lamb* without blemish and without spot. An *Actress* (c) talking very immodestly, compares herself at the same time to a tame *Lamb* for *Sacrifice*.

St. Paul saith, (d) That *Christ* offered up himself a *Sacrifice* without spot to *GOD*, to bear the *Sins* of many; and *St. Peter* tells (e) us the same: and (f) we who are *Christians* are intreated by the *Mercies* of *GOD*, that we present our *Bodies* a living *Sacrifice*, holy and acceptable unto him. Upon the *Stage* an *Actor* having been guilty of (g) the *Vanity* and *Lewdness* of *Youth*, particularly *Drunkenness* and *Whoredom*, comes to his *Father* with these words; *I offer myself at your feet as a Sacrifice, without a blemish.*

I shall dispatch the following *Words* more briefly, The next in order is *Salvation*. This in several places

(y) The Fickle Shepherdes,
p. 8. l. 14.

(z) The Comical Revenges
p. 24. l. 29.

(a) Isa. 53. 7.

(b) 1 Pet. 1. 18, 19.

(c) Love's last Shift, p. 16.
l. 14.

(d) Heb. 9. 9, 14, 28.

(e) 1 Pet. 1. 18, 19.

(f) Rom. 12. 1.

(g) Squire of Alsatia, p. 73.
l. 23.

of Scripture (too many to be refer'd to) signifies the Delivery of Man from Sin, Death and Hell, and making us for ever happy in the Kingdom of Heaven; and is therefore call'd (b) *eternal Salvation*, or (i) *the End of our Faith*, even the *Salvation of our Souls*. An Actor saith, (k) *I would not be absent* (from the House of Lords) *for the Salvation of Mankind*. Upon the Stage the (l) Word signifies the being made easy in Love-Affairs; (m) *to save* is to commit *Adultery*, and *to destroy* is to be honest. St. James saith, (n) *That he who converteth a Sinner from the Error of his Way, shall save a Soul from Death*: But (o) this Phrase is used in the Play-House in a different Meaning.

St. Paul (p) beseecheth us, *that we walk worthy of the Vocation wherewith we are called*. In the Play-House Language, (q) *to labour honestly in their Vocation* is to pimp for their Mistresses; and (r) *to be diligent in their Vocation*, is to be taken up in reading of Plays and Romances.

In Scripture, *Worship* is an Act, (s) which is due to GOD alone. In the Play-House it is said, (t) *The Mobile shall worship thee*, an Actor; and another saith of his Mistress, (u) *She is the Idol of my Soul, and I am her constant zealous Worshipper*.

Lastly, *Zeal* is (x) an Earnestness of the Soul to perform the Service of GOD, and promote his Glory. In our Plays it is (y) an *Earnestness* for Villany, (thus

(b) Heb. 5. 9.

(i) 1 Pet. 1. 9.

(k) The Relapse, p. 9. l. 31.

(l) The Man of Mode, p. 186.

l. 30.

(m) Love in a Chest, p. 57.

l. 27.

(n) James 5. 20.

(o) The Sultaness, p. 39. l.

penult.

(p) Ephes. 4. 1.

(q) The Fair Example, p. 62.

l. 9.

(r) The Comical Lovers, p.

30. l. penult.

(s) Mat. 4. 10. Rev. 22. 8, 9.

(t) The Squire of Alsatia, p.

3. l. 6.

(u) The Generous Husband,

p. 39. l. 15.

(x) Numb. 25. 11, 13. Psal.

69. 9. & 119. 139. John 2.

17. Acts 22. 3. Rom. 10. 2.

1 Cor. 14. 12. 2 Cor. 7. 11.

2 Cor. 9. 2. Coloss. 4. 13. Tit.

2. 14. Revel. 3. 19.

(y) Phadra and Hippolytus,

p. 52. l. 28.

(z) one faith, he plunder'd another out of pure Zeal) or else it is (a) an Endeavour to help another to an Opportunity of Whoring: However (b) the Word is always used upon trifling Occasions, when (c) sometimes it is call'd *unweary'd Zeal*.

I shall only add two other *Play-House* Sentences. The first is spoken of two *Actors*. (d) The daily Contemplation of the one, nay his Salvation, is his Looking-Glass; for there he finds eternal Happiness. The other's Heaven, at least his Priest, is his Claret-Glass; for to that he confesseth all his Sins, and from it receives Absolution and Comfort. But his Damnation is a Looking-Glass; for there he finds an eternal Fire in his Nose. Here is daily Contemplation, Salvation, eternal Happiness, Heaven, a Priest, Confession of Sins, Absolution and Comfort, Damnation and Eternal Fire jumbled together, that the Audience may laugh at them all at once.

But as the Poets strive to outdo one another in Wickedness, so another puts (e) the following words into the mouth of a fine Lady, when she speaks of herself: Men are generally Hypocrites and Infidels. They pretend to worship, but have neither Zeal nor Faith: How few, like Valentine, would persevere unto Martyrdom! Here we have Hypocrite, Infidel, Worship, Zeal, Faith, and Martyrdom; and the Poet crams the Lady with them like a Capon, that so he may make himself and her, and also the Scripture-Expressions, ridiculous at the same time.

But the Poets take care not only to expose Scripture-Words, but even the Scriptures themselves, that they may render them and the Authors of them contemptible, or of no force with us. One Actor saith to ano-

(z) The Humours of the Army, p. 63. l. 21.

(a) She wou'd if she cou'd, p. 9. l. 4.

(b) The Apparition, p. 35. l. 36. p. 36. l. 27. The Country Lasses, p. 16. l. 25. Faithful Bride of Granada, p. 20. l. ult. Provok'd Wife, p. 9. l. 3. The

Sultaness, p. 25. l. 4.

(c) The different Widows, p. 58. l. 1. The Faithful General, p. 28. l. antepenult.

(d) Sir Courtly Nice, p. 12. l. 37.

(e) Love for Love, p. ult. l. 26.

ther, (f) *You are as mad as a Prophet, you have always before your eyes a Vision of Horns and Whores.* This is intolerable. Another saying, (g) *We must return Good for Evil,* is thus answer'd, *That may be a Mistake in the Translation.* And by this Method an *Atheist* may object against all the rest. And a third, more daring than any, saith, (h) *It is a Question would puzzle an Arithmetician, if you should ask him, Whether the BIBLE saves more Souls in Westminster-Abby, or damns more in Westminster-Hall? For my part I am Truth, and cannot tell.* And now, who can forbear to shew Resentment under such Provocations? Who can be silent when the Oracles of Truth, and the Laws of Omnipotence, are thus laugh'd at and despis'd? When the *Poets* are suffer'd to play upon the Bible; when *Christianity* shall be hoisted off the Stage; and an *Actor* shall apply to himself, what is spoken of *Christ* only, to rail more effectually at the whole Gospel. But this is not all: (i) The whole Scripture is said to be given by *Divine Inspiration*, and these *Holy Men of GOD* spake as they were guided by the *Holy Ghost*. But to put other Beings upon the same level with this blessed Person of the *Trinity*, the *Poets* tell us, that (k) *Arguments*, (l) a *Cause*, (m) *Courage*, (n) *Drinking a Health*, or (o) an *Example*, will inspire. That (p) *Friends*, (q) a *Genius*, (r) *Glory*, or (s) *ill Usage* will inspire. That (t) *Malice* will inspire, which is pray'd to accordingly for such a Purpose. That (u) an *Occasion*,

(f) *Sir Courtly Nice*, p. 28.

l. 1.

(g) *The Provok'd Wife*, p. 3.

l. penult.

(h) *Love for Love*, p. 51. l. 5.

(i) *2 Tim.* 2. 16. *2 Pet.* 1. 21.

(k) *Love's last Shift*, p. 56.

l. 25.

(l) *The Pretender's Flight*, p.

36. l. 16.

(m) *The Lawyer's Fortune*,

p. 55. l. 15.

(n) *Love's last Shift*, p. 52.

l. 30.

(o) *The Faithful General*, p. 22.

l. 34.

(p) *The Pretender's Flight*, p.

17. l. 32.

(q) *The Faithful General*, p.

46. l. 8.

(r) *Ibid.* p. 45. l. penult.

(s) *The Perplex'd Lovers*, p.

17. l. 10.

(t) *The Perplex'd Couple*, p.

20. l. 16.

(u) *The Tender Husband*, p.

38. l. 18.

(x) a Project, (y) the soft Dreams of Love, and (z) the Voices of Birds; and (*) warlike Notes, or (†) Words, or (‡) Wrongs, will inspire. So that all this being put together, whatever is meant by Inspiration, must be a very insignificant matter. Besides, as the Poets make Women to be worship'd and adored, and give them the Honour due to GOD alone; so on this occasion they tell us, that (a) Love inspires (b) with an unusual Warmth, and that (c) the Person, or (d) the Beauty of Women doth inspire others. One saith to a Woman, (e) *My Soul with Rapture feels more powerful Inspirations from thine Eyes*: and to carry it off more boldly, we are told, (f) that Poets may well be said to be inspired, when a fine Lady employs their Thoughts. And that we may look upon these Sacred Writers to be either mad or drunk, we are inform'd that either (g) Wine, or (h) Ale and Toast, or (i) Rage, or (k) Folly will inspire a Man. One tells his Lady, (l) he finds Passion coming upon him by Inspiration. And another saith, (m) *Don't be inspired, but give a Man a rational Answer*; as if Inspiration bereft Men of their Sense and Reason; and if so, then their Writings ought to be little regarded.

(x) The Lying Lover, p. 39. l. penult.

(y) Venus and Adonis, p. 17. l. 9.

(z) Ibid. p. 17. l. 11.

(*) Love's last Shift, p. 82. l. 6.

(†) The Provok'd Wife, p. 20. l. 13.

(‡) The Faithful General, p. 33. l. 45.

(a) The Force of Friendship, p. 5. l. 4, 16. The Lady's last Stake, p. 51. l. 29. Ulysses, p. 4. l. 3.

(b) The Force of Friendship, p. 2. l. 6.

(c) The Distress'd Mother, p. 14. l. 18. The Fatal Marriage, p. 113. l. 5. The Lying Lover,

p. 41. l. 6. The Perplex'd Couple, Prologue, l. 10, 12.

(d) The Modern Prophets, p. 32. l. ult. Woman is a Riddle, p. 46. l. 19. p. 47. l. ult.

(e) The Faithful General, p. 31. l. 2.

(f) The Fickle Shepherdess, Dedication, p. 1. l. 4.

(g) The Lying Lover, p. 41. l. 6.

(h) The Lady's last Stake, Epilogue, l. 20.

(i) Zelmane, p. 33. l. 12.

(k) Love's last Shift, Prologue, l. antepenult.

(l) The Double Dealer, p. 19.

(m) The Wife of Bath, p. 60. l. 31.

Besides

Besides, in the *Poets* Language, to *inspire* signifies (n) to bring People to a Resolution, (o) to teach Revenge, to (p) make People in love, (q) to make a Woman think well of a Man, or (r) bring a Man to a Resolution of committing Adultery. This can serve only to make the Word contemptible, and represent our GOD as an Assister in Iniquity.

I suppose that the Reader will not think it a Digression, if I add one Quotation out of those many scandalous Volumes of *Songs*, which are printed and dispersed abroad to poison the whole Nation. The *Tune* (like the rest) is very easy, and fit for a Country Capacity. The *Song* declares for *Arheism*, and gives this Reason, because the *Scriptures* are a Cheat.

The Assertion is (s),

Gods there are none.

The Reason immediately follows :

*For all the Books of Moses
Were nothing but Supposes;
And he deserv'd Rebuke, Sir,
Who wrote the Pentateuch, Sir :
'Twas nothing but a Sham.*

*And as for Father Adam,
With Mistress Eve, his Madam ;
And what the Serpent spoke, Sir,
Was nothing but a Joke, Sir,
And a well-invented Flam.*

I shall trouble the Reader but with one Instance more, which was observ'd by (t) a late eminent Writer. One of these Champions of Vice is the reputed Author of a detestable Paper, that hath lately been handed about in

(n) The Sultaneſs, p. 43. l. 18. 12. l. ult.

(o) The Perplex'd Lovers, p. (r) Ibid. p. 7. l. 1.

14. l. 5.

(s) Pills to purge Melancholy,

(p) The Sultaneſs, Prologue, Vol. 5. printed Anno 1714. p. 1. 5. Venus and Adonis, p. 17. 82. l. 15.

l. 11.

(t) Sir Richard Blackmore's

(q) The Modish Husband, p. Essays, Vol. 2. p. 270.

Manuscript, and now appears in Print, in which the godless Author has burlesqu'd the First Psalm of David in so obscene and profane a manner, that perhaps no Age ever saw such an insolent Affront offer'd to the establish'd Religion of their Country; and this, Good Heaven! with Impunity. A sad Demonstration this, of the low Ebb to which the British Virtue is reduced in these degenerate Times.

From the Usage which the Scriptures meet with in general, I shall now proceed to treat of particular Texts, And omitting those Texts which have been already mention'd, I shall add some more, in which either the Name of GOD is most solemnly mention'd, some weighty Duty press'd, or some necessary Doctrine proposed; or where the Honour of GOD is more directly oppos'd in the Play-House.

To begin then with the Books of *Moses*: The first Chapter of *Genesis* begins with the Creation of the World; but of this I have given a melancholy Account already.

The (u) next Chapter treats of the Creation of our First Parents *Adam* and *Eve*, and the placing of them in *Paradise*. But tho they are the common Parents of all Mankind; yet (x) it doth not give them an Exemption from being frequently lampoon'd by the Stage.

When *Adam* was created, GOD (y) placed him in *Paradise*: This is join'd (z) with the Poetical Dreams of *Elysium*.

When *Adam* was in *Paradise*, GOD said, (a) *It is not good that Man should be alone: I will make him an Helpmeet for him.* Accordingly (b) he created *Eve*, and (c) instituted Marriage. When an Actor (d) useth this Expression in a good Sense, he is thus reprimanded:

(u) *Gen.* chap. 2.

(x) *Marry or do worse*, p. 12.
 l. 18. *Adventures of half an Hour*, p. 8. l. penult. p. 19. l. 14.
Amorous Widow, p. 62. l. 22.
The Apparition, p. 30. l. 24.
The Country Lasses, p. 27. l. antepenult. *The Lady's last Stake*, p. 4. l. 3. *The Provok'd Wife*, p. 70. l. 36. *Woman is a Rid-*

dle, p. 4. l. 33.

(y) *Gen.* 2. 8, 9, 15.

(z) *The Royal Convert*, p. 1. l. 7.

(a) *Gen.* 2. 18.

(b) *Gen.* 2. 21, 22.

(c) *Gen.* 2. 24.

(d) *Squire of Alsatia*, p. 49. l. 41, antepenult.

Come,

Come, leave off your Canaanitish Dialect, and talk like the Inhabiters of this World. Because Eve was made of the Rib of Adam, therefore a Woman is (e) derisively called the Hoop of an Hoghead. GOD appointed Matrimony. An Actor saith to a Whore, (f) Woman is but half a Creature till she be join'd to Man; now thou art whole and perfect. GOD saith, They two shall be one Flesh. The (g) Comment is remarkable, As Man and Wife are one Flesh, so Repentance and Wedlock are inseparable. Or more daring thus:

(h) Well had it been, yes, wondrous well for Man,
If Nature ne'er had form'd his Female Mate:
Love poisons oftner than it gives us Joy.

The third Chapter of Genesis gives us an Account of the Fall of our first Parents by the Instigation of the Devil, and their being cast out of Paradise. How far these Texts are perverted in favour of our Grand Enemy, hath been already mentioned. I shall only add, that after their Fall, the Players represent them still as innocent. (The greatest Crime against GOD is accounted among them as nothing.) GOD saith, (i) that when they had forfeited their Innocency, they sewed Fig-leaves together, and made themselves Aprons. An Actor saith, (k) Freemen ought to appear like innocent old Adam; a Fig-leaf's sufficient.

But to proceed no farther Chapter by Chapter. When (l) there were Giants in the Earth, occasioned by an unnatural Copulation, the Wickedness of Man was so great, that it brought the Flood to destroy them. The Actors (m) threaten the same, in terms of the highest Blasphemy, without any regard to the Vengeance which may follow.

(e) Cobler of Preston, p. 26.

(i) Gen. 3. 7.

l. 14.

(k) Wit without Money, p. 40.

(f) Squire of Alsatia, p. 15.

l. 18.

l. 24.

(l) Gen. 6. 4.

(g) Artful Husband, p. 58.

(m) The Amorous Widow,

l. 20.

p. 26. l. 34.

(h) Cruel Gift, p. 43. l. 38.

We'll beget a Race of People that shall be immortal. A Race, that shall create a second War with Jove, and raise Olympus' Top equal with the Seat of him that hurls the Thunder.

And another courts his Mistress with this Expression, (n) *I thought you the properest Person to apply to, that we may produce a Race of Alexanders, that shall rattle thro' the World like a Peal of Thunder, wage Wars, destroy Cities, and send old Women head-long to the Devil.*

In the same Chapter, (o) GOD threatens to destroy the Earth with a Flood. This, and (p) the building of the Tower of Babel, is (q) burlesqued at the same time. Neither can (r) Abraham's interceding for Sodom (s) escape the same Treatment.

Abraham (t) adjured his Servant with this Expression, *Put, I pray thee, thy Hand under my Thigh; and I will make thee swear by the LORD, the GOD of Heaven, and the GOD of the Earth.* This (u) Form is used by a Damsel to her Suitor, with a great deal of immodest Discourse, to make it more ridiculous, and to wrest the Scriptures, if possible, to deliver an obscene Thought.

Jacob's Expression (x) of bringing down his grey Hairs with sorrow to the Grave, is (y) also used in the Playhouse.

Moses prophesied of Issachar, (z) that he should be a strong Ass. An Actor, (a) to represent a Cuckold, shews a Cap with Ears, and adds this Expression:

*Gallants, look here, this Fool's Cap has an Air,
Goodly and smart, with Ears of Issachar.*

(n) Fine Lady's Airs, p. 40.
l. 14.

(o) Gen. 6. 17.

(p) Gen. 11. 9.

(q) Three Hours after Marriage, p. 61. l. 16.

(r) Gen. 18. 20, 28, 32.

(s) Three Hours after Marriage, p. 18. l. 13.

(t) Gen. 24. 2, 3.

(u) Beau Merchant, p. 54. in fine, &c.

(x) Gen. 42. 38.

(y) Fatal Marriage, p. 111. l. 33.

(z) Gen. 49. 14.

(a) Three Hours after Marriage, Prologue, p. 2. l. 5.

It was the Tyranny of *Pharaoh*, to force the *Israelites* to (b) *make Brick without Straw*. This Text (*) is perverted in the *Play-house* to an immodest purpose.

To omit (c) the *Mosaical Ceremonies*; The History informs us, (d) that *GOD* opened the Mouth of *Balaam's Ass*: The Player burlesque the Miracle, (e) *Lawyers and Chambermaids*, like *Balaam's Ass*, never speak, unless they see an *Angel*; or (f) an *Ass* hath spoken at a less Injury than this.

In the Scripture, *GOD* (g) positively forbids the *Woman* to wear that which appertaineth to a *Man*, and also the *Man* to put on a *Woman's Apparel*; and gives this reason, *For all that do so are an Abomination to the LORD*. The Players often transgress this Command for the sake of the Jest, where sometimes (h) *Women*, and (i) sometimes *Men* are scandalously guilty in this particular.

David

(b) *Exod.* 5. 6, 7, 8.

(*) She wou'd if she cou'd,
p.111. l.30.

(c) Compare *Numb.* 5. 11. to the end, with Three Hours after Marriage, p.32. l.4.

(d) *Numb.* 22. 22, to 36.

(e) *Woman* is a Riddle, p.44. l. 10.

(f) *Portsmouth Heirefs*, p. 47. l.28.

(g) *Deut.* 22. 5.

(h) *Gibraltar*, p. 44. Sheet F. l.32. p. 55. Sheet G. l. 3. Injur'd Love, a Comedy, *Dramatis Persona*, Ogle and Frolick. Love and Liberty, p. 58. l. 7. Love for Love, Prologue. Marplot, *Dramatis Persona*, Isabinda, & p.26. l.18. Marry or do worse, p.28. l.11. The Apparition, p. 59. l. 25. The artful Husband, p. 33. l.22, &c. who courts, marries, and beds, Epilogue, l. 1, &c. Comical Lovers, p.43. l.33. p.47. l.27. p. 49. l.18. p.62. l.1. The different Widows, p.39. l.1. Dou-

ble Gallant, p.69. l.4. Fair Quaker of Deal, p.49. l.2. Fatal Marriage, p.128. l.15. p.134. l. 34. Fickle Shepherdess, compare the Title-Page with *Dramatis Persona*, Damon, Alexis, Menalchas, Adrastus, Claius a Shepherd, and Dorilas. The Gamester, p.53. l.15. The General cashier'd, *Dramatis Persona*, Orind, p.38. l.31. Generous Husband, *Dramatis Persona*, Fictitia and Viola, and Epilogue. Humours of the Army, *Dramatis Persona*, Belvidera and Ciara, p. 26. l. 4. Lady's Last Stake, p.40. l.5. The Mistake, *Dramatis Persona*, Camillo. Modish Husband, p.53. l.22. Recruiting Officer, p. 34. l. 19. Rival Fools, p.27. l.9. p.41. l.1. Squire of *Alsatia*, p.70. l. 12. Tender Husband, *Dramatis Persona*, and Fainlove, fere per totum. Vice Reclaim'd, p.39. l. 16.

(i) *Gibraltar*, p.47. Sheet F. l.8. Injur'd Love, a Comedy,
Z 2 Epilogue,

David speaking of his Death as near, saith, (k) *I go the way of all the Earth.* This Text in the Play-house is (l) ridiculously applied to carnal Copulation.

In Scripture we are commanded to (m) serve the LORD with fear, and rejoice with reverence; (n) to worship the LORD our GOD only, and (o) to work out our own Salvation with fear and trembling. Upon the Stage we are told of (p) whoring with fear and reverence. An Actor saith, (q) *The Ladies worship me with awe and trembling:* and another adds, (r) *I worship Junia.*

David saith, (s) *Into thy hands I commend my Spirit;* for thou hast redeemed me, O LORD, thou GOD of Truth. An Actor saith, (t) *Ladies both, into your hands I commit myself.*

David saith, (u) *And now, LORD, what is my Hope?* truly, my Hope is even in thee. An Actor saith thus:

(x) *We hope not Safety from our selves, but thee:
In thee our King we trust, in thee our Hero.*

Or thus:

(y) *Florella, in thee lies all my Hopes.*

David saith to GOD, (z) *I have sworn, and I will perform it, that I will keep thy righteous Judgments.* An

Epitogue, l. 11. p. 62. l. 18. Love in a Chest, p. 55. l. 1. p. 58. l. 22. Marry or do worse, p. 54. l. 7. Squire Trelooby, p. 47. l. 2. The Apparition, p. 55. l. 39. City Raimble, p. 17. l. 14. p. 23. l. 2. The Contrivances, p. 11. l. 6. Country Lasses, p. 56. l. 13. Different Widows, p. 8. l. 3. Walking-Statue, p. 49. l. 1. Woman is a Riddle, p. 50. l. 17.

(k) i Kings 2. 2. See also Joshua 23. 14.

(l) The Stage-Coach, p. 12. l. 21.

(m) Psal. 2. 11.

(n) Matth. 4. 10. Revel. 22. 8, 9.

(o) Philip. 2. 12.

(p) Sir Courtly Nice, p. 11. l. penult.

(q) An Act at Oxford, p. 7. l. 7.

(r) Britannicus, p. 21. l. 15.

(s) Psal. 31. 5.

(t) Comical Lovers, p. 4. l. 6.

(u) Psal. 39. 7.

(x) Ulysses, p. 61. l. 9.

(y) Perplex'd Lovers, p. 14.

l. 8.

(z) Psal. 119. 106.

Actor

Actor swears (a) by Heavens, upon a ridiculous occasion; and adds, I have sworn, and I will keep my Oath.

Solomon tells us, (b) that to every thing there is a season; and a time for every purpose under the Sun. This Expression the Players repeat, and make a blasphemous Inference, (c) that a Bottle is good in the Evening, and a Whore doth well in the Morning.

Solomon saith of Friendship, (d) A three-fold Cord is not easily broken. This an Actor () repeats with much Ridicule, and applies it to an untimely End.*

Solomon, speaking of Death, saith, (e) The Spirit shall return unto GOD, who gave it. An Actor describes it (f) three times, by going to the Devil.

These are the Play-house Comments upon Moses and the Prophets; and upon Inquiry we shall find, that it fares no better with Christ and his Apostles.

The New Testament, being originally written in Greek, makes the knowledge of that Language much more necessary for the understanding of the sacred Text; and therefore all Translations are only valid as they agree with this. But to dispatch the Original all at once, (g) a pretended Priest saith upon the Stage, Greek is turned Turk; we are only to be saved by the Helvetick Translation.

But to instance in some Particulars. Our Blessed Saviour is very positive in forbidding us to commit Adultery, saying, that for this reason we should avoid every Provocation thereto; and that (h) he who looketh on a Woman to lust after her, hath committed Adultery with her already in his Heart. But if we should have such Inclinations, tho they are as dear to us as an Eye or a Foot, yet he commands us to part with them under the Penalty of Hell-Fire. The Players tell us, that if we have a lustful Thought, we may go on to the utmost:

(a) Sawny the Scot, p. 30.
l. 33.

(b) Eccles. 3. 1.

(c) Gibraltar, p. 39. Sh. E. l. 37.

(d) Eccles. 4. 12.

(*) A Woman's Revenge, p.
57. l. 11.

(e) Eccles. 12. 7.

(f) Humours of Purgatory,
p. 31. l. 7, 10, 13.

(g) Unfortunate Dutchess of
Malsi, p. 49. l. 4.

(h) Matth. 5. 27, 28, 29.

For, say they, (i) What signifies a Woman's being chaste in the Flesh, if she is a Whore in her Spirit? And to what purpose is it to keep herself from the World, if she hath suffered her self before-hand to be debauch'd by the Devil?

Our Blessed Saviour exhorts us, (k) that whatsoever we would that Men should do to us, we should do so to them: For this is the Law and the Prophets. This Text is used by the Players (l) in vindication of Adultery.

Our Blessed Saviour (m) saith, that in matters of Religion, there must be no Neutrality. The Players jest with this Expression; and one in a Captain's Habit saith, (n) He that is not for us, is against us; therefore plunder.

Our Saviour saith (o) of St. Peter's Confession, Upon this Rock will I build my Church. To this an Actor (p) alludes, when he saith, It is founded upon the Rock of a Woman's Inconstancy.

Our Blessed Saviour commands us (q) to render unto Cesar the things which are Cesar's, and unto GOD the things which are GOD's. These Texts are applied by the Stage to encourage Whoring. It is but laying the Child to the right Father. But, (r) saith an Actress, if I receive their Flames, what if I should grow soft upon it, and receive a dangerous Impression? To this it is answer'd, Why then you must be rendered to the Man, whose Image you bear. Concluding with an Exhortation, to fear nothing.

When our Saviour was born, the Angels said unto the Shepherds, (u) I bring you Glad-tidings of great Joy, which shall be to all People. Upon the Stage, (x) a part of this Expression is most impudently applied by a Pimp to his success in discovering a supposed Mistress.

(i) Gibraltar, p. 3. l. 34.

(k) Matth. 7. 12. Luke 6. 31.

(l) Gibraltar, p. 16. l. 14.

(m) Matth. 12. 30.

(n) Amorous Miser, p. 53. l. 25.

(o) Matth. 16. 18.

(p) Woman is a Riddle, p. 22.

l. 16.

(q) Matth. 22. 21. Mark 12.

17. Luke 20. 25.

(r) Portsmouth Heirefs, p. 19.

l. 14.

(u) Luke 2. 10.

(x) The Wonder, p. 63. l. 24.

Our Saviour, (y) speaking of the Joy which there is in Heaven for one Sinner that repenteth, compares him to a lost Sheep, which is found. The Stage Comment is this, (z) whose lost Sheep is a Lover.

When the Prodigal Son returned, he said, (a) Father, I have sinned against Heaven, and before thee. An Actress saith thus to her Lover, (b)

*Here on my Knees I've sinn'd, I must confess,
Against your Love, and my own Happiness.*

In (c) the Gospel, Christ compares himself to a Carcase to which the Eagles fly; and thus is he our spiritual Food and Delight. An Actor (d) saith of himself, I'll stick to the old Proverb, Where the Carrion is, the Crows will be. So long as I have Youth and Beauty, they'll all follow.

When our Saviour was risen from the Dead, he asked St. Peter three times this Question, (e) Simon, Son of Jonas, lovest thou me? Who answered as often, Yea, LORD, thou knowest that I love thee. But these Expressions are out-done in the Play-house: (f) Dost thou not love me, Damaris? Thou knowest I love thee with all my Heart.

To proceed to the Apostles, St. Paul argues very seriously, (g) What shall we say then? Shall we continue in Sin, that Grace may abound? GOD forbid! How shall we that are dead unto Sin, live any longer therein? The Language of the Stage is thus: (h) Such a Kindness would encourage us to sin again. Answer, And if it should! Reply, 'Twould give occasion for the pleasing Exercise of Mercy. Answer, Right! And so we act the Part of Heaven and Earth together, and taste of both their Pleasures. Here Sin is commended, and the Mercy of GOD is

(y) Matt. 18.12. Luke 15.4.

(z) Comical Lovers, p. 40. l. 28.

(a) Luke 15.18, 21.

(b) Comical Revenge, p. 64. l. penult.

(c) Matth. 24. 28. Luke 17.

37.

(d) Roving Husband Re-claim'd, p. 10. l. 2.

(e) John 21.15, 16, 17.

(f) Amorous Widow, p. 50.

l. 14.

(g) Rom. 6.1, 2.

(h) The Mistake, p. 44. l. 15.

droll'd upon, being made the occasion of our Security: It is the *Pleasure* of Men in the *Play-house-Language*, not to be Religious, but to run on in *Sin*, after Oaths and Vows to the contrary; and the *Pleasure* of GOD to pardon such presumptuous Sinners.

St. Paul cries out with Admiration, (i) *O the depth of the Riches both of the Wisdom and Knowledge of GOD! How unsearchable are his Judgments, and his Ways past finding out!* An Actor exclaims thus, (k) *O Cupid, how unsearchable are thy Mysteries?*

The same Apostle tells us, (l) that *Marriage* was appointed by GOD as a Means to avoid *Fornication*; and therefore (m) it is *honourable among all Men, and the Bed undefiled; but Whoremongers and Adulterers GOD will judge.* The Actors (n) professedly render it as dishonourable as they can, and as the unhappiest State in the World; they expose it by all the ridiculous Similitudes imaginable, and complain of GOD's Providence in this particular. I have not said half which may be observed from the (o) Quotations in the Margin, nor cited the fourth part of those which I might have done. In short, *Marriage* is a Means to prevent *Whoring*, for

(i) Rom. II. 33.

(k) A Woman's Revenge, p. 9. l. 30.

(l) 1 Cor. 7. 2, 9.

(m) Heb. 13. 4.

(n) The Drummer, Epilogue, p. 2. l. 5.

(o) A City Ramble, or, The Humours of the Compter, p. 21. *per totum.* An Act at Oxford, p. 14. l. 12. p. 20. l. 11. p. 54. l. 4. A Woman's Revenge, p. 20. l. 16. French Cato, Epilogue, l. 4. Fortune in her Wits, p. 50. l. penult. Gibraltar, p. 3. l. 3. p. 38. Sheet E. l. 6. p. 58. l. 33. Hampstead-Heath, p. 16. l. 29. p. 22. l. 22. Love at first sight, p. 1. l. 1. p. 6. l. 33. p. 45. l. 4. Love the Leveller, p. 17. l. 19. Love's

Last Shift, p. 28. l. 32. Marry or do worse, p. 12. l. 18. She wou'd if she cou'd, p. 92. l. 26. p. 93. l. 13. p. 130. l. 13. p. 148. l. 10. Artful Husband, p. 1. p. 2. p. 3. British Enchanters, p. 28. l. 7. Careless Husband, p. 2. l. 37. p. 4. l. 3. p. 18. l. 7, 33. p. 20. l. 30. p. 52. l. 23. The Cares of Love, p. 3. l. 24. p. 48. l. 5, 13. The Confederacy, p. 25. l. 33. to the end. p. 26. from l. 1. to 33. The Gamester, Epilogue, l. 5. Lawyer's Fortune, p. 63. l. 17. Man of Mode, p. 185. l. 37. The Portsmouth Heiress, p. 19. l. 30. p. 31. l. ult. p. ult. l. 22. Three Hours after Marriage, p. 33. l. 28. Woman is a Riddle, p. 5. l. 14. p. 11. l. 23.

which

which reason they so exclaim against it. Since GOD calls it an honourable State, therefore they render it contemptible. And as (p) *Whores* in Scripture are accounted abominable, so in the *Play-house* they are represented as desirable.

The same *Apostle* saith, (q) that GOD shall be all in all. An *Actor* saith, (r) *A rich Gentleman, and that's all in all.*

He saith, (s) *If any Man be in Christ, he is a new Creature.* An *Actress* saith of a fantastical ridiculous Fellow, (t) *He is the new-made Creature.*

The same *Apostle* is also very warm (u) against such as slander'd them, that they walked according to the *Flesh*; and he saith, *For tho we walk in the Flesh, we do not walk after the Flesh.* An *Actor* saith upon the Stage, (x) *I am Flesh as well as Spirit; and my Body must have some Conversation* (spoken of Whoring) *as well as my Soul.*

The same *Apostle* gives us this Charge, (y) *See then that ye walk circumspectly, not as Fools, but as Wise; redeeming the Time, because the Days are Evil.* An *Actor* saith of a Lady, (z) *Out of Religion and good Conduct, she will provide a wise Man to beget a witty Son to recover the Estate his Father had spent: For the tender Sex love to walk circumspectly.* And another saith of himself, (a) *I intend to redeem the Time. As how? Is the Wine good? Are the Women kind?*

The *Apostle* exhorts (b) *Husbands to love their Wives.* An *Actor* saith (c) of a bad Husband, *If you did but know what an odious thing it is to be thought to love a Wife in good Company, you would forgive him.*

(p) Deut. 23. 17, 18.

(q) 1 Cor. 15. 28.

(r) The artful Husband, p. 37. l. 6.

(s) 2 Cor. 5. 17.

(t) The artful Husband, p. 30.

l. 28.

(u) 2 Cor. 10. 2, 3, 4, 5.

(x) Gibraltar, Sheet E. p. 35. l. 28.

(y) Ephes. 5. 15, 16. Coloss.

4. 5.

(z) The Roving Husband reclaim'd, p. 8. l. 9.

(a) She wou'd if she cou'd, p. 91. l. 31.

(b) Ephes. 5. 25, 28. Coloss. 3. 19.

(c) She wou'd if she cou'd, p. 134. l. 29.

The *Apostle* saith also of our *Blessed Saviour*, (d) that he is *touched with the feeling of our Infirmities*, and proposeth it for our *Comfort*. An *Actor* (e) saith to a *Widow* upon the *Stage* in a different Sense; *Ay, ay, we should have a fellow-feeling of one another, indeed.*

He also saith, (f) that *Jesus Christ is the same yesterday, and to-day, and for ever*. An *Actor* saith, (g) the *Pleasures of London yesterday, and to-day, and to-morrow, are eternally the same.*

To instance but in one *Apostle* more. *St. John* (h) informs us, that if we say that we have no *Sin*, we deceive our selves, and the *Truth is not in us*. In a *Comedy* (i) an *Actor* being examin'd, what *Sins* he had been guilty of, which had drawn a *Judgment* upon him, makes this Answer, *None, Sir, none; I never committed any Sin in my Life*. And having afterward own'd himself guilty of *Cheating, Lying, Betraying a Trust, and Aspersing his Neighbour*, he was again asked, (k) *Are these no Sin?* To which he readily answers, *Why, No! I have been told, that nothing is a Sin, but Swearing and Sabbath-breaking*. And certainly, since *Swearing* is a *Sin* by their own *Confession*, their *Guilt* in this one particular is enough to condemn them to *Hell* to all *Eternity*.

Thus we see how the *Oracles* of the most *High GOD* are burlesqu'd and ridicul'd, and sometimes contradicted. Without the profane *Allusion*, all the *Wit*, and frequently the very *Sense*, is lost. This is a *Method* to regale the *Archeist*, and harden the *Libertine*. One *Actor* saith, (l) *I would not have you rally things which are serious*: But he is answer'd with an *Oath*, *Well enough! where's the Jest of rallying any thing else?* It is a melancholy *Thought*, and a worse *Prospect*, that we have (m) such *Companies of ungodly and unstable Men*, who continually wrest the *Scriptures*; and [*GOD* grant, that it neither may be to their own, nor the *Nation's* *Destruction*.]

(d) *Heb.* 4. 15.

(e) *The Comical Revenge*, p. 36. l. 15.

(f) *Heb.* 13. 8.

(g) *Country Lasses*, p. 2. l. 22.

(h) *1 John* 1. 8.

(i) *Fair Example*, p. 64. l. 33.

(k) *Ibid.* p. 65. l. 11.

(l) *The Drummer*, p. 11. l. 28.

(m) *2 Pet.* 3. 16.



C H A P. XXI.

*The Opinion of some late Writers concerning
the Stage.*

TO what hath been said in this Treatise concerning the Stage, I shall crave leave to add some Quotations from a few of our modern and eminent Writers upon the same Subject.

The first whom I shall mention is (a) Archbishop Tillotson, who hath these words :

‘ I shall only speak a few words concerning Plays ; which as they are now ordered among us, are a mighty Reproach to the Age and Nation.

‘ To speak against them in general, may be thought too severe, and that which the present Age cannot so well brook, and would not perhaps be so just and reasonable, because it is very possible that they might be so framed, and governed by such Rules, as not only to be innocently diverting, but instructing and useful to put some Vices and Follies out of countenance, which cannot perhaps be so decently reprov’d, nor so effectually expos’d and corrected any other way. But as now the Stage is, they are intolerable, and not fit to be permitted in a civiliz’d, much less a Christian Nation. ‘ They do most notoriously minister to Infidelity and Vice. By the Profaneness of them, they are apt to instil bad Principles into the Minds of Men, and to lessen that Awe and Reverence which all Men ought to have for GOD and Religion ; and by their Lewdness they teach Vice, and are apt to infect the Minds of Men, and dispose them to lewd and dissolute Practices. And therefore I do not see how any Persons pretending to Sobriety and Virtue, and especially to the pure and holy Religion of our Blessed Saviour,

(a) In his Sermon upon *Corrupt Communication*.

‘ can without great Guilt and open Contradiction to
 ‘ his holy Profession, be present at such lewd and im-
 ‘ modest *Plays*, much less frequent them, as too many
 ‘ do, who yet would take it very ill to be shut out of
 ‘ the Community of Christians, as they would most
 ‘ certainly have been in the first and purest Ages of
 ‘ Christianity.’

Another Writer (b) argues thus

‘ Here is a large Collection of Debauchery ; such
 ‘ Pieces as are rarely to be met with. ’Tis sometimes
 ‘ painted at length too, and appears in great variety
 ‘ of Progress and Practice. It wears almost all sorts of
 ‘ Dresses to engage the Fancy, to fasten upon the Me-
 ‘ mory, and keep up the Charm from languishing.
 ‘ Sometimes you have it in Image and Description ;
 ‘ sometimes by way of Allusion ; sometimes in Disguise,
 ‘ and sometimes without it. And what can be the
 ‘ meaning of such a Representation, unless it be to tinc-
 ‘ ture the Audience, to extinguish Shame, and make
 ‘ Lewdness a Diversion ? This is the natural Conse-
 ‘ quence, and therefore one would think it was the In-
 ‘ tention too. Such licentious Discourse tends to no
 ‘ Point, but to stain the Imagination, to awaken Folly,
 ‘ and to weaken the Defences of Virtue.

‘ But the danger of such an Entertainment is but part
 ‘ of the Objection ; ’tis all Scandal and Meanness into
 ‘ the bargain. It doth in effect degrade human Nature,
 ‘ sinks Reason into Appetite, and breaks down the dis-
 ‘ tinction between Man and Beast. Goats and Monkeys,
 ‘ if they could speak, would express their Brutality in
 ‘ such Language as this.

‘ To argue the matter more at large,
 ‘ Smuttiness is a fault in Behaviour, as well as in Re-
 ‘ ligion. ’Tis a very coarse Diversion, the Entertain-
 ‘ ment of those who are generally least both in Sense
 ‘ and Station. The looser part of the *Mob* have no
 ‘ true relish of Decency and Honour, and want Educa-
 ‘ tion and Thought to furnish out a genteel Conversation,

(b) *Collier's Short View of the Immorality and Profaneness of the English Stage, Chap. 1.* viz. The Immodesty of the Stage, *Pag. 4.*

‘ Barrenness of Fancy makes them often take up with
‘ these scandalous Liberties. A *vicious* Imagination may
‘ blot a great deal of Paper at this rate with ease enough.
‘ And ’tis possible, Convenience may sometimes invite
‘ to the Expedient. The modern *Poets* seem to use
‘ Smut as the old ones did *Machines*, to relieve a faint-
‘ ing Invention. When *Pegasus* is jaded, and would
‘ stand still, he is apt, like other *Tits*, to run into every
‘ Puddle.

‘ Obscenity in any Company is a rustick uncreditable
‘ Talent, but among Women ’tis particularly rude.
‘ Such Talk would be very affronting in Conversation,
‘ and not indur’d by any Lady of Reputation. Whence
‘ then comes it to pass, that those Liberties, which dis-
‘ oblige so much in Conversation, should entertain upon
‘ the Stage? Do the Women leave all the regard to
‘ Decency and Conscience behind them, when they
‘ come to the *Play-house*? Or doth the Place transform
‘ their Inclinations, and turn their former Aversions
‘ into Pleasures? Or were their pretences to Sobriety
‘ elsewhere, nothing but Hypocrisy and Grimace? Such
‘ Suppositions as these are all Satire and Invektive. They
‘ are rude Imputations upon the whole Sex. To treat
‘ the Ladies with such Stuff, is no better than taking
‘ their Money to abuse them. It supposes their Imagi-
‘ nations vicious, and their Memories ill furnished;
‘ that they are practis’d in the Language of the Stews,
‘ and pleas’d with the Scenes of Brutishness: When at
‘ the same time the Customs of Education and the Laws
‘ of Decency are so very cautious in regard to Women;
‘ I say, so very reserved, that ’tis almost a fault for them
‘ to understand that they are ill used. They cannot
‘ discover their Disgust without disadvantage, nor blush
‘ without disservice to their Modesty. To appear with
‘ any Skill in such Cant, looks as if they had fallen upon
‘ ill Conversation, or managed their Curiosity amiss. In
‘ a word, he that treats the Ladies with such Discourse,
‘ must conclude, either that they like it, or they do
‘ not. To suppose the first, is a gross Reflection upon
‘ their *Virtue*: and as for the latter case, it entertains
‘ them with their own Aversion; which is Ill-Nature
‘ and Ill Manners enough in all Conscience. And in
‘ this particular, *Custom* and *Conscience*, the Forms of
‘ Breeding,

‘Breeding, and the Maxims of Religion, are on the same side. In other Instances, *Vice* is often fashionable; but here a Man can’t be a Sinner, without being a Clown.’

And again (c),

‘By what hath been offer’d it appears, that the present *English Stage* is superlatively scandalous. It exceeds the Liberties of all Times and Countries. It hath not so much as the poor Plea of a *Precedent*, to which most other ill things may claim a pretence. ’Tis mostly mere Discovery and Invention: A new World of Vice found out and planted with all the Industry imaginable. *Aristophanes* himself, how bad soever in other respects, durst not amplify and flourish, and run through all the Topicks of Lewdness like these Men. The *Miscellany Poems* are likewise horribly licentious. They are sometimes Collections from Antiquity, and often the worst Parts of the worst Poets: And to mend the matter, the *Christian Translation* is more nauseous than the *Pagan Original*. Such Stuff, I believe, was never seen, and never suffer’d before. In a word, if Poverty and Diseases, the Dishonour of Families; and the debauching of Kingdoms are such valuable Advantages; then I confess these Books deserve Encouragement: But if the Case is otherwise, I humbly conceive the Proceeding should be so too.’

And again (d),

‘I could give the Reader some more of these fine Sentences; but they are too much out of Order to appear. The truth is, our *Stage-Poets* seem to fence against Censure by the Excess of Lewdness; and to make the overgrown Size of a Crime, a Ground for Impunity. As if a Malefactor should project his Escape, by appearing too scandalous for publick Tryal. However, this is their Armour of Proof; this is the Strength, which they retreat to. They are fortified in Smut, and almost impregnable in Stench; so that where they deserve most, there is no coming at them.’

(c) Collier’s Short View of the Immorality and Profaneness of the *English Stage*, p. 54.
(d) P. 178.

Sir Richard Blackmore complains thus (e):

‘ I have revived my old Controversy with the Stage, the Entertainments of which, as they are still managed, are highly prejudicial to the Interests of Religion and Virtue, as having an apparent Tendency to produce profane Principles and Corruption of Manners. I have in the following *Essay upon Wit* shew’d how that Talent is abused and prostituted to unworthy Purposes in Dramatick Performances, and what a pernicious Influence it must needs have, whilst so employ’d on the Minds and Actions of Men. I know, it is alledg’d in defence of our *Comedies*, that they are proper to expose the Fool, and reform the Libertine; to recommend Decency and Virtue, and put Foppery and Immorality out of countenance. But as to the Correction of Vice, and propagating of Sobriety of Manners, it is evident by long Experience, that it hath not that Effect in any degree, and indeed is not an adequate and competent Means for that End.’

And again (f):

‘ As the amorous Fictions owe their birth to the *Milesians*, the most profligate and vicious Nation that ever appear’d upon the face of the Earth; so they have a great Influence upon all People, where they are generally received and applauded, by corrupting their Manners, dissolving their Minds, and destroying their Taste of useful and solid Learning.’

And again (g):

‘ The most extensive Abuse of Parts and Ingenuity appears in the loose Productions of our Writers to the Stage. It was the Complaint of the celebrated Wit of Spain, *Michael de Cervantes*, that the *Comedies* in his time were not only extravagant and monstrous in their Contrivance, but likewise the Exemplars of Vice and Representations of Lewdness. But had the Plays of Spain at that time been as immoral and unchaste as the daily Entertainments of the *British*

(e) In his *Essays*, Vol. I. Preface, p. 44. printed Anno 1716. (g) *Essay upon Wit*, Vol. I. (f) *Essay upon Epick Poetry*, p. 218.

Theatre, which have a manifest Tendency to vitiate
 the Taste of the People, fill their Imaginations with
 obscene Ideas, and their Lives with Levity, Idleness
 and Luxury; I say, if that great Man, whose Judg-
 ment was equal to his admirable Genius, had seen Re-
 ligion and Virtue so derided, and Modesty, Reserved-
 ness and Decency so insulted and exposed, his Zeal
 for the Honour of his Country, and his Love of Man-
 kind, would have animated him to have attack'd the
 Comick Poets with the same Spirit, with which he
 assaulted the prevailing Folly of his Age, the roman-
 tick Atchievements of Knights Errant: his Wit and
 good Sense would have made those merry Authors as
 odious for poisoning the People with their loose and
 immoral Writings, as he made the others ridiculous
 for their extravagant and idle Tales.

No doubt a Comedy may be so contriv'd, that it
 may at once become delightful, and promote Pru-
 dence and Sobriety of Manners; that is, when the
 principal Action contains an instructive Moral, and all
 the Parts, in a regular Connection, Dependence and
 Proportion, illustrate and support each other, and have
 a manifest Influence on the main Event, and when
 the Diction is chaste and inoffensive to the modest and
 virtuous Hearers. So regular and beautiful a Piece as
 this, cannot but greatly please and divert, as well as
 instruct the Audience. Nor is it, I imagine, for want
 of Knowledge in the Rules of Writing, nor of suffi-
 cient Genius, in which the Nation abounds, that so
 few Comedies distinguish'd by these Perfections have
 been produced: But this Defect ariseth partly from
 this, that the Comick Poets are often Men of loose
 Manners, and therefore unlikely Persons to undertake
 the Encouragement and Promotion of Virtue, of
 which they have no Taste; and to discountenance
 Imprudence and Immorality, when by doing so, they
 must expose their own Character to derision: tho
 sometimes it may happen, that a loose Poet, merely
 from his just Manner of Thinking, and his Sense of
 Decency in forming Discourses becoming each Cha-
 racter, may entertain the Audience with laudable Per-
 formances.

‘ Another, and the chief Cause of the Immorality of
‘ the Theatre, is the ill Taste of the People, who, not-
‘ withstanding they have applauded several clean and
‘ regular *Tragedies*, such as those which have of late
‘ appear’d, that are worthy of the greatest Commen-
‘ dation, especially *Cato*, and the *Plays* for the most
‘ part of Mr. *Rowe*, as great a Genius for Tragedy as
‘ any Nation in any Age has produced; yet still fre-
‘ quent and encourage the loosest *Comedies*. It happens,
‘ that the greatest part of Men of Wit and Humour,
‘ who not being easy in their Fortunes, work for the
‘ Stage, and are Day-Labourers for the Muses, lie under
‘ a necessity of bringing those Productions to a Mar-
‘ ket, which are in fashion, and therefore vendible;
‘ whilst others, tho of ever so much greater Value,
‘ would be turned back upon their hands; nor would
‘ the *Actors*, who live by their Employments, as the
‘ Comick Writers do by theirs, undertake to represent
‘ an innocent, and much less a *Comedy* of yet higher
‘ Merit.

‘ Tho several Assaults have been made upon the *Co-*
‘ *mick Poets* in fashion, and many Batteries have been
‘ raised against the Theatre, yet hitherto they have
‘ proved unsuccessful: the Stage is become impregna-
‘ ble, where loose *Poets*, supported by Numbers, Power
‘ and Interest, in defiance of all Rules of Decency and
‘ Virtue, still provide new Snares and Temptations to
‘ seduce the People, and corrupt their Manners. Not-
‘ withstanding the earnest Cries of this great City, that
‘ importune these Writers to reform the Theatre, and
‘ no longer to infect her Youth, and draw their Inclina-
‘ tions from their Professions and Employments; not-
‘ withstanding the Sighs and Tears of many once flou-
‘ rishing, but now disconsolate Families, ruin’d by the
‘ dissolute Lives of their chief Branches, who lost their
‘ Virtue by frequenting the fatal Entertainments of the
‘ Theatre; notwithstanding the wise and sober part of
‘ the Kingdom earnestly sollicite them to spare the Peo-
‘ ple, to stop the spreading Plague, and stay the de-
‘ stroying Pen, they persevere with intrepid Resolution
‘ and inexorable Cruelty to poison the Minds, and ruin
‘ the Morals of the Nation.

‘ The *Actors*, we may safely conclude, are not restrained by such rigorous Precepts of Virtue, but that they will always be inclin’d to present those Performances, which will best fill the House, and promote their Interest; and therefore they will readily humour the vitiated Taste of the Audience, by acting the most immoral *Plays*, whilst they find their account in doing so: And that which confirms this Observation, is, that they never, as far as I have heard, rejected any *Comedy* merely for its Looseness; tho, I believe, they have refused many for want of that entertaining Quality.

‘ It would therefore prove an effectual Remedy for this Evil, if the Ladies would discountenance these Comedies, by expressing their Dislike, and refusing to be present when they are acted. And this, no doubt, they would do, were they inform’d that the *Comedies*, which they encourage by their Appearance at the *Theatre*, are full of wanton Sentiments, obscene Allusions, and immodest Ideas, contain’d in Expressions of a double Meaning: For it cannot be imagined, they would bear with Unconcernedness, much less with Pleasure, Discourses in publick, which they detest as unsufferable in private Conversation, if they knew them to be unchaste. And should the Ladies assert their Esteem of Virtue, and declare openly on the side of Modesty, the most attractive Beauty of the Fair Sex, as certainly they would do, if they understood how much these amiable Qualities have been exposed and affronted by our most eminent Comick Poets, this would lay the Ax to the Root, and at one blow destroy this pernicious Practice. For after this, what Writer would transgress the Rules of Decency and Purity of Expression, when he knows, that by his immodest Mixtures he shall fright the Ladies from the House?

‘ The Poets and Players would soon find themselves obliged to restrain their licentious Conduct, reform the *Theatre*, and present to the Town, if not instructive, at least inoffensive and unshocking Diversions. And it is very desirable, that this Expedient were set on foot, that the Honour of the *English Theatre* may be retriev’d; that while we justly boast of

' our Priority of Wit and Humour to our Neighbours,
 ' we may not be obliged to acknowledge the great In-
 ' feriority of our *Comedies* in respect of Cleanness and
 ' moral Beauty; that we may not be reproach'd, that
 ' while we profess a reformed and pure Religion, we
 ' encourage an immodest and unreform'd *Theatre*; and
 ' that we are very defective in the Practice of Virtue
 ' and Regularity of Manners, while these Abominations
 ' are indulg'd, and these unhallow'd Groves and High
 ' Places of Immorality are frequented without distur-
 ' bance.'

And again (b):

' In one Instance, and that of great moment, our
 ' Taste continues unreform'd, and that despicable sort
 ' of Wit is still received with Pleasure and Applause;
 ' and that is, when Words of a double Signification,
 ' which is the Foundation of the old exploded way of
 ' facetious Writing, are apply'd to loose and immodest
 ' Purposes: for then they are still very agreeable, and
 ' made the most entertaining Parts of the *Comedy*,
 ' which is senseless and insipid, if not animated and
 ' heighten'd by those impure Mixtures. And thus far
 ' the Taste of the present Age, however otherwise po-
 ' lite, is altogether coarse and uncultivated. And I
 ' cannot imagine, but the ingenious Writers of such
 ' loose Pieces are themselves conscious, that this easy
 ' and almost unavoidable kind of Wit (which results
 ' only from a Congruity of Words in Sound, but not
 ' in Meaning, and which they despise and deride when
 ' they are used upon other Subjects, and for other Pur-
 ' poses than to raise obscene Ideas, and gratify the vitia-
 ' ted Taste of a degenerate Age) is low and contemp-
 ' tible.'

And again (i):

' It is from a false Taste, that Men of Literature
 ' employ their ingenious Talents in loose and profane
 ' Productions; for this contradicts the End, and de-
 ' stroys the Usefulness of Writing, which is to delight

(b) Sir Richard Blackmore's *Writing*, p. 264. printed Anno 1717.

(i) P. 267.

‘ and improve the Mind ; or, in fuller Expression, to
 ‘ convey to it moral Instruction, by the insinuating
 ‘ Force of Pleasure. Nor is it a less Corruption of
 ‘ Taste in the People, who encourage and applaud
 ‘ those shameless Pens, which are prostituted to the Ser-
 ‘ vice of Irreligion and Vice, and engaged to oppose,
 ‘ with the utmost Malice and Rancour, the Interest of
 ‘ Heaven and Virtue ; and by propagating Impiety and
 ‘ degenerate Manners, are labouring to pull down their
 ‘ own Altars, and bring Destruction upon themselves,
 ‘ their native Land, and late Posterity.’

And again (k) :

‘ Men of true Taste and critical Judgment could not
 ‘ without Pain and Indignation observe, that a petulant
 ‘ Set of Writers, who have no way to Popularity and
 ‘ Fame, but by making their court to the Vices and
 ‘ Follies of the Age, from a rooted and inflexible En-
 ‘ mity to Piety and Virtue, and immortal Hatred to
 ‘ good Men, had undertaken by their immodest and
 ‘ flagitious Papers to defeat the good and great Design
 ‘ of such Writers, who wish’d well to their Country
 ‘ and Religion ; to efface the laudable Impressions,
 ‘ which they had made on the Minds of Men ; and re-
 ‘ store the vitiated Taste, from which they seem’d in a
 ‘ good degree to have been delivered. Pity it is, if we
 ‘ regard the Honour and Welfare of Religion, or the
 ‘ Safety and flourishing State of the Kingdom, that
 ‘ such malignant Pens should be suffered to pour down
 ‘ their Poison on the wholesom Seeds of Morality,
 ‘ blast in the Bud the generous Plants, and destroy our
 ‘ Expectations from that promising Nursery of virtuous
 ‘ and wise Instruction, which the others had cultivated
 ‘ and improv’d with so much Application, Zeal and In-
 ‘ genuity. Pity it is, that these intrepid Conspirators
 ‘ against Heaven and Religion, animated with deliberate
 ‘ Malice, should go on by their impious Turns of Wit
 ‘ and Raillery, to expose all modest and prudent Be-
 ‘ haviour, and give the last Blow, if they are able, to
 ‘ Sobriety of Manners : and thus by recovering and
 ‘ confirming the vitiated Relish of the Nation, undo

(k) *Sir Richard Blackmore's Essay upon Writing*, p. 269.

‘ all that the other Writers, by their excellent Labours,
 ‘ have to their great honour done, in the Service of
 ‘ Virtue and their Country.’

And again (1):

‘ Since the *Essay* upon *Writing* was printed, tho not
 ‘ publish’d, a new *Comedy* hath been acted, so empty
 ‘ of Wit and Sense, and so redundant in shameless Im-
 ‘ morality, that perhaps no *Dramatick* Representation
 ‘ did ever so much disgrace the *Stage*, nor affront a
 ‘ *British* Audience. The Author——hath not only
 ‘ discovered his own vitiated Judgment, but with an
 ‘ arrogant Assurance hath taken it for granted, that
 ‘ the Nation hath the same degenerate and corrupt
 ‘ Taste. I cannot therefore but take notice with Satis-
 ‘ faction, that the People have asserted their Honour,
 ‘ and vindicated their Capacity and Discernment, by
 ‘ expressing universally their Contempt and Detestation
 ‘ of that Performance. And it is to be hoped, that
 ‘ after the publick Mortification, which such a Con-
 ‘ spirator against Virtue and Decency hath received, our
 ‘ *Comick Poets* will desist from such audacious Attempts
 ‘ on the good Sense of the Audience; and the rather,
 ‘ because it cannot be presumed, but that those who are
 ‘ intrusted with the Care of *Theatrical* Entertainments,
 ‘ will interpose their Authority, and suffer no more
 ‘ such *Comedies* to sink the Reputation of *Poetry*, and
 ‘ insult the Judgment of the Town.’

I have quoted Archbishop *Tillotson* on this occasion, to shew the Opinion of so eminent a Divine, and one who was justly raised to so high a Station. I have quoted Mr. *Collier* concerning the *Immodesty* of the *Stage*; because the *Vice* is still the same in our modern *Comedies*, or rather worse than ever. And indeed the Expressions are intolerable, and not fit to be produced. The whole Plot and Contrivance of the *Plays* turn upon Lewdness. The Methods of forming such Intrigues are drawn up into a *Science*, and set off with the utmost advantage to be put in practice: And then the greatest *Debauchees* are rewarded with Success in the *End*. And as these Re-

(1) *Volume II. Preface, p. 46. Anna 1717.*

presentations seem to please the Humour of the Nation where they are acted; so they are a sad Indication how loose we are in our Morals, and how ripe for Destruction. We may therefore too sadly apply to ourselves the Words of the Prophet; (m) *Except the Lord of Hosts had left unto us a very small Remnant, we should have been as Sodom, and we should have been like unto Gomorrah.* It is a wonder that they, who run daily into these *Temptations*, do not fall into all manner of *Evil*. And it must be wholly owing to the *restraining Grace* of GOD (whom such do daily tempt) and to his Providence, which prevents the Opportunities, that they who see with pleasure such *vile Representations*, do not also proceed to the *vilest Actions*. The exposing the Wickedness of this nature in our late *Plays*, would fill a Volume as large as what I have written; but it would be a most nauseous Employment. And as the Monsters are too deformed to be produced; so I shall forbear, and leave the *Reader* only to consider, whether they who are guilty of the former Impieties, can be supposed to scruple the greatest Immoralities.

I have also added the preceding Sentences from Sir *Richard Blackmore's Essays*, because they were printed so very lately; and do therefore serve as a corroborating Evidence, That our present *Stage* is as bad as ever; and all the Methods which have been hitherto used for their Reformation, have proved ineffectual. And this naturally produceth another melancholy Consideration, That the Great GOD, who hath been so long, so often, and so grievously provoked, will not always be mocked; and we may greatly fear, that his Mercy thus abused, will be turned into Justice.

(m) *Isa. 1. 9.*





C H A P. XXII.

*The Opinion of the Stage-Poets concerning
their own Plays.*

TO what hath been said by other Authors, I shall add the Opinion of the *Stage-Poets* themselves. And certainly, if ever any People, being (a) *subverted*, were afterward *condemned* by their own Confession, these are the Men. They own themselves guilty, and yet go on with the greatest Obstinacy. Thus they aggravate their Crimes, (b) they *glory in their Shame*, and deserve not the least Favour from GOD or Man.

The *Epithets* that they bestow, are the first Particular which I shall take notice of. Accordingly the *Play-Houses* are call'd by them, (c) *The common Refuge of all the young idle People*, (d) *the Devil's Forge*, (e) *those Nurseries of Debauchery, the two lewd Play-Houses*; (f) *the sad Play-Houses*, or (g) *those Marts for Lewdness*. The *Actors* are call'd (h) *a pack of wicked Players*, (i) *those little insignificant Creatures the Players*, or (k) *a Company of wild Players*; and their Performances, (l) *Plays*, and *such idle Stuff*, or (m) *Plays which are worse than nothing*. The being present at them, is (n) *the Vanity of seeing Plays*; and the *Poets* are described to be

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|---|--|
| (a) <i>Tit.</i> 3. 10. | <i>Play-House Wedding</i> , p. 2. l. 26. |
| (b) <i>Phil.</i> 3. 19. | (i) <i>The Man of Mode</i> , p. 197. |
| (c) <i>The Man of Mode</i> , p. 213. | l. 18. |
| l. 32. | (k) <i>The Female Wits</i> , p. 15. |
| (d) <i>The City-Ramble</i> , or the | l. 23. |
| <i>Play-House Wedding</i> , p. 70. l. 13. | (l) <i>The Amorous Miser</i> , p. 5. |
| (e) <i>The City-Ramble</i> , p. 2. | l. 26. |
| l. 16. | (m) <i>The Masquerade</i> , p. 4. |
| (f) <i>The Fair Quaker of Deal</i> , | l. 14. |
| p. 51. l. 32. | (n) <i>The Fair Quaker of Deal</i> , |
| (g) <i>Ibid. Epilogue</i> , l. 14. | <i>Epilogue</i> , l. 12. |
| (h) <i>The City-Ramble</i> , or the | |

(o) as insolent as the rest of the Scriblers of the Town, (p) who will allow no Man Wit, who doth not play the fool like themselves. One of the Poets, speaking of his Translation out of the French, (q) adds, that the better to fit it to the English Taste, he hath made some few Deviations; that is, he hath made it more bold, daring and profane: and this I suppose an Author well versed in these Writings calls (r) the *British Fire*; Fire indeed! and enough, without a Miracle of Mercy, to lay the Kingdom in ashes. A Poet speaking of the Design to reform the Vices of the Stage, by putting the Laws in execution, calls it (s) the *Censure and Strictness of the Times*, when Plays, as tho they were not dull enough before, must (to oblige the affected Zeal and Humour of some kind of People) be robb'd of all the Life and Pertness (that is, the Blasphemy and Profaneness) in them. Indeed one saith, (t) It is a pleasure to the Muses to think, that there are some Men of too delicate Understandings, to give into the Taste of a depraved Age. But (to use his own Phrase) it is a mortifying Thought to consider how few the Number is. Another (u) saith, The English, I must confess, ought a little to restrain their fiery Imagination beneath the Yoke of Rules: They should not give such a Loose to Metaphors: They should beware of falling into certain Meannesses, which the Greek Poets did not sufficiently avoid; and they should bid adieu to their Roman-tick Ideas. These things are not right; but yet there are Crimes of a higher nature to charge them with, from their own Confessions, which I shall only produce to the Reader with very little Comment upon them.

‘(x) Should I trust you to your self, you might find the way to some little blind Bawdy-House, or which is worse, to the great one, the Play-House.’

(o) *The Fair Quaker of Deal*, Epilogue, in fine.

(p) *The Man of Mode*, p. 215. l. 25.

(q) *Manlius Capitolinus*, Preface, p. 2.

(r) *The Distress'd Mother*, Prologue, l. 24.

(s) *The Portsmouth Heiress*, Preface, p. 1. l. 2.

(t) *The Royal Convert*, Dedication, p. 2. l. 19.

(u) *A Parallel between the two Tragedies of Cato*, at the end of the French Cato, p. 3. l. 25.

(x) As you find it, p. 15. l. 13. ‘Whores

' (y) Whores in *London* are so dog-cheap, a Man
' may but step into the *Play-house* Passage, and fetch up
' half a dozen for half a Crown.

' (z) Poetry in its first Institution was principally de-
' signed to correct and rectify Manners. But tho the
' Writers of later Ages have in a great measure, not to
' say in a scandalous manner, deviated from the Foot-
' steps and Examples of their Predecessors; yet they
' have found Protection and Favour from those, who
' have been so generous as to ascribe the Faults of the
' *Poets* to the Degeneracy of the Age wherein they
' lived.'

' (a) The best Criticks have long and justly com-
' plained, that the Coarseness in most Characters in our
' late *Comedies* have been unfit Entertainments for Peo-
' ple of Quality, especially the Ladies: and nothing
' hath lately appear'd which might reform the Town to
' a better Taste.'

' (b) The licentious Pens of *Poets* have brought those
' monstrous Births into Light which now shame the
' World.'

' (c) 'Tis your Jilts and your Gipsies, your Wan-
' tons and your Libertines, that the loose Scriblers of
' this Age dress up so lovely, which is the crying Shame
' of the *Stage*.'

' (d) The reprobate Scriblers of this Age are such a
' senseless pack of Rogues, that they bewray their own
' Nests, and stuff so many villanous lewd Characters
' into their *Plays*, till they have almost undone the very
' *Stage* they live by.'

' (e) These *Players* have marr'd more Lawyers than
' ever *Westminster-Hall* made. [*Answer*] With Submis-
' sion, Sir, I think a *Play-house* rightly understood, is a
' very good School of Morality. [*Reply*] Morality!
' Ay! picking up Whores is a very moral Business in-
' deed. I tell you, Sir, an honest Neighbour of mine,

(y) *Gibraltar*, p.6. l.8.

(z) The *Basset-Table*, *Dedi-*

(a) The *Careless Husband*,
Dedication.

(b) The *City Ramble*, or The

Play-house Wedding, *Dedica-*

(c) *Ibid.* p.30. l.34.

(d) *Ibid.* p.58. l.27.

(e) The fair Example, p. 20.

l. 29.

' that

‘ that had never seen *London* before, runs to the *Play-house*, and picks up an *Orange-Wench*. To the *Tavern* they go. He gives her a Couple of *Guineas*; she gives him a *Favour*; down into the *Country* he brings it. He gives it his *Wife*, she gives it the *Doctor*, and now the whole *Parish* is in a *Diet-Drink*. And there’s the *Play-house* for ye! [*Answer*] The best things may be perverted to an ill use. [*Reply*] What! you are for the *Play-houses* too, are you? A fine sight ’tis indeed, to see a *Company* of *Ladies* cracking their *Sides* at a dull *Play*, and sleeping all *Church-time* at an excellent moral *Sermon*.’

‘ (f) In *Rome* and *Athens* the name of *Poet* was held sacred, whilst he taught nothing which contradicted the *Constitution* he liv’d under, or the *Religion* of his *Country*. In the Declension of these two *Empires*, *Poetry* too got into licence, and help’d to debauch and vitiate those *Morals* it had before improv’d. But now the *Poets* find the *Palates* of their *Guests* so vitiated, that they neglect the more substantial *Food* which was design’d for their *Nourishment*. Methinks those *Gentlemen* who have the management of the *Theatres*, should agree to banish every thing that could be thought the least below the *Dignity* of the *Stage*. But this I fear we can hardly hope to see, whilst the two *Houses* are open.’

‘ (g) A vitious Strain doth usually attend the *Comick-Muse*.’

‘ (h) The *Play-house*! Ay, that’s the place where such bold *Sluts* are nurs’d up in their *Impudence*. A scandal to all *Morality*, and a shame to your *Sex*.’

‘ (i) Reformation is a mere Pretence to deceive the wiser sort, who would fain suppress the *Stage*. But were it so, *Poets* are too lewd themselves to pretend to correct others. No, to reform is the least Aim of the *Poet*: ’Tis to please, to indulge the *Fancy*, and to sooth the *Appetite*. The *Stage* gives the *Fashions*,

(f) The Force of Friendship,
Preface.

(g) The Gamester, *Dedication*,
l. 14.

(h) Humours of the Age, p.
38. l. 20.

(i) Ibid. p. 46. l. 14.

‘ and Vice is represented more for Example than Ridicule.’

‘ (k) *Plays* are endeavoured to humour the Times and the Company that attend them ; and therein they have an eye to comply with the greater number of People, who for the most part are ill-bred Citizens, *Jews*, and Merchants Apprentices. For that cause, they have spices of Profaneness, and rather encourage Vice, by setting it off with a Lustre, than blacken it ; and render Virtue rather Folly, than shew the Beauty of it.’

‘ (l) Tho it ought to be the care of all Governments, that publick Representations should have nothing in them but what is agreeable to the Manners, Laws, Religion and Policy of the Place and Nation in which they are exhibited ; yet it is the general Complaint of the more learned and virtuous among us, that the *English Stage* has extremely offended.’

‘ (m) It is high time that we should no longer draw Occasions of Mirth from those Images, which, the Religion of our Country tells us, we ought to tremble at with Horror.’

‘ (n) The *Poets* corrupt our Manners with their bad Characters ; and always reward a profligate Whoremaster with a good Fortune.’

‘ (o) Your *Wits* now-a-days are the most ridiculous part of Mankind ; censorious, scurrilous, and ill-manner’d to the last degree ; bright in nothing but their scoffing at *Religion* and *Government*, or defending *Atheism*, and abusing the *Clergy*.’

‘ (p) You that are an Advocate for *Comedy*, one would think, had liv’d in an Age when Intriguing was most in fashion, since nothing is so commodious for that as our present Diversion.’

‘ (q) In our modern *Comedies* Wit is quite lost, and moral Instruction expung’d. The Gentlemen which

(k) *The Lawyer's Fortune*, p. 37. l. 16.

(l) *The Lying Lover*, *Preface*, p. 1. l. 1. By Sir Richard Steel.

(m) *Ibid.* p. 2. l. 20.

(n) *The Maid's the Mistress*, p. 53. l. 1.

(o) *The Masquerade*, p. 4. l. 2.

(p) *Ibid.* p. 23. l. 15.

(q) *Ibid.* p. 24. l. 5.

‘ they draw for the Patterns of the Age, are always
 ‘ great Rogues, and yet the only Persons rewarded.
 ‘ Buffoonry supplies the place of Wit, and Scandal and
 ‘ Detraction that of Satire. [*Answer*] We owe these
 ‘ Consequences to the corrupted Taste of the Town,
 ‘ to which our Writers suit their Works: For so long
 ‘ as it is easy to raise Applause from Party-Strokes, and
 ‘ lascivious double Entenders, Men will never rack
 ‘ their Brains to produce more lasting Diversions.’

‘ (r) Loose Intriguing and Cuckold-making, &c. generally stuff the *Plays*.’

‘ (s) The reading of *Plays* and *Romances* has quite
 ‘ turn’d her Head. The *Poets* do this Mischief. The
 ‘ Goddess of Beauty must be a Whore. And in all
 ‘ their wicked Fictions, the very finest Lady, the Heroine of all the Story, must be the greatest Strumpet.’

‘ (t) In the *Theatres* now and then, and but now and then, a good *Play* appears; whilst bad ones, like Thistles, spring up so fast, that they choak both the Houses.’

‘ (u) The Age declines from her primitive Virtue, and the filken Wits of the Time disgracing Nature and harmonious Poesy, are transported with many illiterate and prodigious Births.’

‘ (x) These *Stage-Plays* are plaguy dangerous things.’

‘ (y) Bad *Plays* do oft succeed.’

‘ (z) The *Poets* drop the Design of *Comedy* with the publick Good, for their private Interest; and Fear or Gain, or both, make them rather countenance than lash the Vices of the Age: they study nothing now, but to advance the Profits of the third Day, and so get their abominable Stuff supported.’

(r) Modern Prophets, *Preface*,
 p.1. l.30.

(s) Perplex’d Couple, p.9.
 l.18.

(t) The School-Boy, *Preface*,
 l.7.

(u) Stage-Coach, *Dedication*,
 p.1. l.1.

(x) What-d’ye-call-it, p.40.
 l.17.

(y) The Wife’s Relief, *Prologue*, l.21.

(z) Woman is a Riddle, p.3.
 l.36.

Here are Quotations enough in Prose to find them all guilty ; but to these I shall add some others in Verse.

- ‘ (a) But this Poetick Licence of the Age
 ‘ Has with stiff Nonsense so debauch’d the Stage,
 ‘ And writ you into such a vicious Taste,
 ‘ That what is Sterling Wit, to you’s Bombast.
 ‘ And since elsewhere your Favour we observe,
 ‘ Sure Wit and Virtue too our House would starve.’
 ‘ (b) If we to Virtue lean, the Bullies huff;
 ‘ And then they cry, ’tis damn’d dull fustian Stuff.’
 ‘ (c) Too long has Marriage, in this tasteless Age,
 ‘ With ill-bred Raillery supply’d the Stage :
 ‘ No little Scribler is of Wit so bare,
 ‘ But has his Fling at the poor wedded Pair.’
 ‘ (d) The Stage its primitive Use should know, design’d
 ‘ At once to please, and to instruct Mankind:
 ‘ But such base Offsprings have of late been shewn,
 ‘ That Sense or Modesty would blush to own.’
 ‘ (e) Play should reform, and Satire should correct ;
 ‘ But modern Wits the antient Rules neglect :
 ‘ A loose Extravagant obtains your Praise,
 ‘ And the bold huffing Hero shares the Bays.’
 ‘ (f) What a dull Business is my virtuous Part ?’
 ‘ (g) ————— Mere Virtue here
 ‘ Makes up my hideous frightful Character.’
 ‘ (h) From late Experience taught, we slight the Rule
 ‘ Of Profit with Delight.’
 ‘ (i) Poets in former days, without Disputes,
 ‘ Turn’d Men to Gods, transform’d the Gods to Brutes :
 ‘ Our Poets change the Scene, but with this odds,
 ‘ Make Men the Brutes, make nothing of the Gods.’

(a) As you find it, *Prologue*,
l. 5, 13.

(b) Love the Leveller, *Epilogue*, l. 15.

(c) The Drummer, *Epilogue*,
l. 31.

(d) The fair Example, *Prologue*, l. 19.

(e) Faithful Bride of Granada,
Epilogue, l. 3.

(f) The Maid’s the Mistress,
Epilogue, l. 2.

(g) Ibid. l. 9.

(h) Rival Fools, *Prologue*,
l. 36.

(i) Stage-Coach, *Prologue*
l. 1.

And

And now, if we should ask what good can be expected from the *Stage* as an Equivalent for so many Affronts offer'd to GOD, so many Injuries to Religion, and so much Mischief done to their Country? They tell us, that their highest Aim is to please and divert the Company. One calls the writing of *Plays*, (k) an *Attempt to please*; and confesses in his own case, (l) that *his sole Aim is to divert the Spleens of the Auditory*. Another saith, (m) *Diversión is the Business of the Stage*, and (n) *Our true Intent is all for your Delight*. A third saith, (o) *To divert the Patrons of the Stage is my sole Aim, in all which I attempt*.

A fourth adds in an *Epilogue*, (p)
Poor Wheedle hopes h'as giv'n you all Content;
Here he protests, 'tis that he only meant.

And a fifth in a *Prologue*, (q)
Our Author for himself all Fears disclaims,
Since he alone at your Diversión aims;
And counts it Merit, if he can but move
His Pit by Laughter, his poor Scenes t' approve.

And therefore, since this is the general case, we may make that Inference which one of their own *Poets* hath (r) already made;

When Poets aim at nought but to delight,
Fidlers have to the Bays an equal Right.

If then Religion must be thus exposed, and our GOD affronted only for Diversión; this highly provokes him to take such Methods which his Justice shall think fit, to spoil our *Pastime*, and vindicate his own Honour.

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| (k) <i>A Woman's Revenge</i> , Dedication, p.2. l.15. | (p) <i>Man of Mode</i> , <i>Epilogue</i> , |
| <i>Prologue</i> , l.11. | l. 8. |
| (l) <i>Ibid.</i> l.28. | (q) <i>Woman is a Riddle</i> , <i>Pro-</i> |
| (m) <i>The Comick Masque</i> , <i>Preface</i> , l.1. | <i>logue</i> , l.13. |
| (n) <i>Ibid.</i> p.5. l.24. | (r) <i>Squire of Alsatia</i> , <i>Pro-</i> |
| (o) <i>Humours of Purgatory</i> , <i>logue</i> , l.33. | |



C H A P. XXIII.

Objections answered.

THE *Stage* being found guilty from so many Testimonies of its Friends the *Poets*, it will be easy to answer the Objections which are frequently raised in its Vindication. And First, It may be objected, that several of these Expressions, which I have quoted, are spoken by *Madmen* or *Drunkards*, and therefore their Freedoms ought to go for nothing. This is in some cases Matter of Fact. But it may be answer'd, That such Expressions of *Blasphemy* ought not to be spoken upon any pretence whatsoever. Such hideous Sentences, which are enough to violate the Ear of a *Pagan*, and turn the Blood of a *Christian* into Water, should not be put into the Mouth of the *Devil*; and that which is not fit to be heard, is not fit to be utter'd. If they are mad or drunk who act, they ought to be kept in dark Rooms, and without Company; but to shew them, or to let them loose, is somewhat unreasonable. We are not willing to trust such with Swords or Poison, for fear of the Injury which may be done to Man; and why should we arm their Tongues with *Blasphemy*, and set them up in Defiance of GOD, and in Rebellion against him? The *Poets* are in their Wits when they write, and the *Actors* when they speak; so that if they take this liberty on the *Stage*, they ought to be accountable for it in another place. However, this Excuse will amount to a Confession, that such Persons who are represented as sober, and in their right Minds, ought to converse otherwise; so that if this Objection excuses one Sentence in twenty, it effectually condemns all the rest. Besides, the Madness is not always supposed to be real, but it oftentimes appears to be only feigned, and the Persons guilty are never reprov'd for it. They are the principal *Actors*; and tho they are either mad or drunk, yet they are sure to be rewarded with the utmost Success at the

the end of the *Play*. And therefore whilst this must serve for an Apology, the whole *Plot* is, That this *Hel-lish Language* may be more deeply imprinted in the Minds of the Audience, and set off with the greatest advantage. And then this politick Contrivance shall only serve to skreen the *Blasphemy* from any farther Censure. However (a) *Profaneness*, tho ever so well corrected, is not to be endured. It ought to be banish'd without Proviso or Limitation. No Pretence of *Character* or Punishment can excuse it; or any *Stage Discipline* make it tolerable. 'Tis grating to *Christian Ears*, dishonourable to the Majesty of GOD, and dangerous in the Example. In a word, it tends to no Point, unless it be to wear off the Horrour of the Practice, to weaken the Force of Conscience, and to teach the Language of the Damn'd.

Another Objection is, That the *Play-House* exposeth *Vice*, for Men to abhor it, and not to imitate it. But this is false in Fact, and their own *Poets* do tell us the contrary. Here *Vice* is exposed, as a Tradesman exposeth his Goods, to make it more common and desirable, to make a gain by it, and disperse it through the Nation. It hath been constantly proved, and it is still as evident as ever, that the *Stage-Poets* make their principal Persons vicious, and reward them at the end of the *Play*. They put Lewdness and Profaneness into a thriving Condition, give it an Equipage of Quality, and treat it with such Ceremony and Respect, as shews that their Design is to confound the Understanding, to fortify the Charm, and to make the Mischief invincible. Besides, take it at best, the *Antidote* is not strong enough for the Poison. When Profaneness and Debauchery have run through all the *Scenes*, and met with several Successes and Applause, a slight Example at the end, or a moral Sentence of six Lines, is not sufficient. It stands there only for an Excuse, and is just as if a Man should set an House in a flame, and think to make amends by crying *Fire!* in the streets; and as if a Man should pay a *Shilling* for robbing on the Highway, or be set in the Stocks for Murder. However, there is no necessity to be made sick for the sake of the *Physick*,

(a) Collier's Short View, p. 96.

to have our Heads broken for the sake of a *Plaster*, or that the *Sacred Name* of GOD should be dishonoured, because the Offenders are punished. This is at best but *(b) doing Evil that Good may come of it*; and the *Condemnation* of such Men is just. But if we grant this Objection to be true; yet it will not affect any part of the preceding Chapters: For none of these Expressions do meet with any Reproof or Discouragement at all. And they are therefore so many Arguments, that either the *Players* look upon them to be no Crimes, or else that they are resolved to go on to the uttermost.

Another Objection is, That all these Expressions must be taken only in jest. But these things are not to be jested with. It was always reckoned an unsafe, if not a vitious Practice, to sport and trifle with serious things. We know, that *(c) our GOD will not be mocked*; and why then should we treat him in such a manner? Besides, the *Scriptures* directly condemn such Practices. *Solomon* saith, *(d)* that they are *Fools*, who thus make a mock at Sin, and *(e)* that a *Companion* of such *Fools* shall be destroyed. And *(f)* that as a *Madman*, who casteth *Firebrands, Arrows, and Death*; so is he that deceiveth his *Neighbour*, and saith, *Am not I in sport*? And *St. Paul* *(g)* speaking of some things which were not to be named among Christians, mentions the three *Stage-Vices*, namely, *Filthiness, Foolish Talking, and Jestings*, which he again tells us are not convenient. The *Vindicators* of the *Play-House* excuse all that is said, because it is only a *jesting matter*; and *St. Paul* condemns it for the same reason: so that if their Argument is good, the *Apostle* is mistaken. Besides, the *Stage* jests with such things, as are not to be jested with. Can we swear, curse, blaspheme, mock GOD, ridicule Religion, and burlesque the *Scriptures*, in jest? Can we honour the *Devil*, and ascribe the *divine Attributes* to him in jest? Can we expose Religion, and plead for Vice, and say, it is all in jest? Can we make a jest of *Heaven*, and not forfeit our Right to it? Or can we make a Jest of *Hell*, and not expose ourselves to the Miseries of that Place? These *Sports* and *Jests* call for *Judgments* in earnest. A

(b) Rom. 3. 8.

(c) Galat. 6. 7.

(d) Prov. 14. 9.

(e) Prov. 13. 20.

(f) Prov. 26. 18, 19.

(g) Ephes. 5. 3, 4.

Tempest on the Stage may afterward be sent upon the Nation. *Magical Representations* may provoke GOD, until the Devil is let loose to act more dismal Tragedies. When Devils carry Men to Hell in jest, and the Stage opens for this purpose, we may dread the Fate of *Korah*, *Dathan*, and *Abiram*; and whilst Fire and Brimstone is raining in the Play-House, we may tremble to think on *Sodom* and *Gomorrhah*.

Besides, GOD himself hath given us (b) a Rule, whereby we may know, whether it is right or not: Is it not evil? Offer it now unto thy Governor. Will he be pleased therewith, or accept thy Person? saith the Lord of Hosts. Suppose then, that the Stage did set up a Pretender to these Realms, give him the Honour which is due to the King himself, reward his Votaries with Success, and never reprove them, and pervert the Statute-Book for this purpose; and afterward say, That all this was but a Jest: Can we think that others would take it so? Can any one look on it as a sufficient Excuse? Would not the Government resent it, and punish such Insolence to the utmost? How then can we think the Affront to GOD less than that, which in the like case would be offered to Man? Is not the Devil a Rebel against GOD? And why then should he be thus respected? Is not GOD as jealous of his Honour, and as able to punish, as any human Authority? And why should he be thus affronted? And is not the profane wresting of the Scriptures as bad as exposing the Statute-Book? *Atheists* may fancy what they please; but GOD will arise, maintain his own Cause, and vindicate his own Honour in due time. He (i) remembers how the foolish Man blasphemes him daily. Nay, he cannot forget the Voice of his Enemies, whilst the Presumption of them that hate him increaseth more and more. And (k) when his Judgments are again upon the Earth, the Inhabitants thereof will learn Righteousness.

The last Objection which I shall take notice of, is, That the Play-Houses are much reform'd of late, by the great Care that is taken of them. But supposing

(b) *Mal.* 1. 8.

(k) *Isa.* 26. 9.

(i) *Psal.* 74. 22, 23.

the best, there is such a Stream daily let in, which is enough to spoil all. He who will be at the pains to read over the *Advertisements* in the *Daily Courant*, may easily observe, that they continually act the most *profane* and debauched of all the old *Plays*, especially such as have been already exposed, and for which the *Actors* have been found guilty in *Westminster-Hall*. How then can they be (l) a new Lump, whilst the old Leven is still retain'd? Or what signifies it to cleanse a Puddle, whilst a filthy Stream is daily let into it?

However, the Matter of Fact is false; for the new *Plays* are not reform'd. Those which were printed off the two Years last past, have added a considerable Number to the Quotations of this Book. They declare themselves utter Enemies to all Reformation either in themselves or others, and expose it to the uttermost; and how then can we imagine, that they are reform'd? A late *Comedy*, call'd *Sawny the Scot*, is said in the *Title-Page* to be altered and improv'd by a Servant to his Majesty. But notwithstanding these Improvements and Alterations, it is full of most dreadful *Oaths*, and horrid *Curses*. The Name of GOD is ridiculed by a paltry Footman, almost as often as he speaks. The Alterations seem to be made (m) *In the Devil's Name*, according as it is expressed in the *Play* itself. The pretended *Reformation* shews us to be ripe for utter Destruction; and he who will compare this Performance with the Original, will find it ten times more the Child of Hell than the first. But the *Moral* in either is good for nothing.

The Original in *Shakespear* is free from *Cursing*; but it is frequently added in (n) the other by way of Improvement. The Original doth make (o) an *Oath* by a Creature the most solemn of all *Oaths*. It doth not jest upon (p) *Adam*, *Eve* or (q) *Noah*, or (r) the Sacred

(l) 1 Cor. 5. 7.

(m) *Sawny the Scot*, p. 7. l. 1.

p. 36. l. 18. p. 49. l. 15.

(n) P. 6. l. 9. p. 7. l. 13. p. 8.

l. 35. p. 16. l. 9. p. 17. l. 20, pen-

ult. p. 23. l. antepenult. p. 39.

l. 30. p. 42. l. 3. p. 50. l. 8, 11.

p. 55. l. 18. p. 62. l. 29. p. 64.

l. 22.

(o) *Sawny the Scot*, p. 30. l. 2.

(p) *Ibid.* p. 60. l. 3.

(q) *Ibid.* p. 60. l. 7.

(r) *Ibid.* p. 30. l. 33.

Scriptures; neither doth it ridicule (s) *saying Grace* before Meat, with the *Devil's* Name to it, like the late Alterations. The *Original* hath no praying to the *Devil*, no *Ejaculation* in his Name, and no drolling upon an *Article* of our Faith, like the other. *Grumio* in *Shakespear* is but (t) once uncivil to his *Mistress*, which seems to be by his Master *Petruchio's* Order. He (u) makes use of the Name of GOD but twice, and (these things excepted) is seldom out of *Character*. He argues; (x) *Was it fit for a Servant to use his Master thus?* But *Sawny* is rude and impertinent to both *Master* and *Mistress*, and indeed upon all occasions. He (y) swears, he (z) curses, he (a) adjures in the *Devil's* Name, and (b) ridicules the Name of GOD; he (c) prays to the *Devil*, and (d) is continually talking of him. He burlesques

- (s) *Sawny the Scot*, p. 36. penult. p. 39. l. 30. p. 42. l. 3. l. 13. p. 50. l. 8. p. 55. l. 18. p. 62. l. 29. p. 64. l. 22.
- (t) *Shakespear*, p. 223. col. 2. p. 64. l. 22.
- (u) *Ibid.* p. 212. col. 2. (a) *Ibid.* p. 7. l. 1. p. 36. l. 18. p. 49. l. 15.
- (x) *Ibid.* p. 212. col. 2. (b) *Ibid.* p. 6. l. 5, 17. p. 7. l. 3, 9, 30. p. 8. l. 9, 12, 24. p. 9. l. 7. p. 11. l. 30. p. 14. l. 18. p. 15. l. 1, 32. p. 16. l. 5, 8. p. 17. l. 15, 29. p. 18. l. 3. p. 19. l. 15. p. 20. l. 3. p. 28. l. 34. p. 32. l. 25, 28, antepenult. p. 33. l. 6. p. 34. l. 16. p. 35. l. 13, ult. p. 36. l. 13. p. 38. l. 2. p. 40. l. 18. p. 49. l. 24. p. 50. l. 29, 30. p. 53. l. 27, 30. p. 54. l. 26. p. 59. l. 18. p. 61. l. 26. p. 62. l. 11, 17. p. 63. l. 19, 32, 33. p. 65. l. 21. p. 66. l. 11. p. 67. l. 3. p. 69. l. antepen. p. 72. l. 3. p. 74. l. 6.
- (y) *Sawny the Scot*, p. 6. l. 5, 13, 15, 25, antepen. p. 7. l. 3, 4, 9, 30. p. 8. l. 9, 12, 24, 31. p. 9. l. 7, 8. p. 10. l. 8. p. 11. l. 30. p. 13. l. penult. p. 14. l. 18. p. 15. l. 1, 32, 33. p. 16. l. 5, 8. p. 17. l. 15, 20, 29. p. 18. l. 2, 3. p. 19. l. 15. p. 20. l. 3. p. 25. l. 17. p. 27. l. 32. p. 28. l. 34. p. 32. l. 25, 29, antepenult. p. 33. l. 1, & 6, twice. l. 18, 24, 32. p. 34. l. 1, 11, 16. p. 35. l. 1, 13, ult. p. 36. l. 13, 37. p. 38. l. 2, 23, 28. p. 39. l. 10, antepenult. p. 40. l. 3, 18. p. 48. l. 23. p. 49. l. 16, 24. p. 50. l. 29, 30, 31. p. 52. l. antepenult. p. 53. l. 27, 30. p. 54. l. 26. p. 56. l. 7, twice. p. 58. l. 7, 27. p. 59. l. 18. p. 61. l. 25. p. 62. l. 11, 16. p. 63. l. 19, 33, 34. p. 64. l. penult. p. 65. l. 21. p. 66. l. 11. p. 67. l. 3. p. 69. l. antepenult. p. 70. l. 19. p. 72. l. 3. p. 73. l. 11, 30. p. 74. l. 6.
- (z) *Ibid.* p. 6. l. 9. p. 7. l. 13. p. 8. l. 35. p. 16. l. 9. p. 17. l. 20, the
- (c) *Ibid.* p. 58. l. 28.
- (d) *Ibid.* p. 6. l. 9, 20. p. 7. l. 1, 13. p. 8. l. 35. p. 14. l. 19. p. 15. l. 32. p. 16. l. 9. p. 17. l. 20, penult. p. 28. l. 34. p. 32. l. 34, 36. p. 33. l. 6. p. 39. l. 30. p. 42. l. 3, 15. p. 49. l. 15, 23. p. 50. l. 8, 9. p. 55. l. 18. p. 58. l. 28. p. 59. l. 18. p. 62. l. 29. p. 64. l. 16, 21, 22.

(e) the *Articles* of our Faith, and (f) exposes *Religion*. And perhaps for these Reasons he is honoured to have his Name in the *Title-Page*, which was omitted in the *Original*.

The *Play* call'd *The What-d'ye-call-it* had in a little time two Editions, and a *Key* was printed, to make it more intelligible. This *Key* observes it to be notoriously (g) guilty of *Smut*, that the *Actions* add an *Efficacy* to the *Words*, and make a deeper *Impression*: and that (k) it places *Popery* and *Knitting* together, as things of equal importance.

In the *Play* itself there is *swearing* (i) by *GOD*, (k) by their *Faith*, and (l) by all that's *Good*. Here we have (m) the *Clergy* frequently vilified and ridiculed; and (n) a *Bottle-Skrew* is sent to the *Vicar*, instead of the *Supervisor* of the *Stage*.

The three *Justices* of the *Peace*, who make up the *Quorum*, are represented as (o) most simple and ridiculous in their *Discourse*, and as (p) minding little more than the *large Tankard*, which is set before them. And for the Service of *his Majesty*, here is a *Caution* given, that if *Men* are impress'd for the *Army*, the *Magistrates* shall be haunted by (q) their *Ghosts*, (r) their *Wives Ghosts*, and (s) the *Ghosts* of their *Children* yet unborn; intending thereby (t) to banter those *Gentlemen* out of their power in railing of *Men* for the *Publick*, when the *Exigency* of the *Nation* shall require it.

(e) *Sawney the Scot*, p. 67. l. 30.

(f) *Ibid.* p. 36. l. 13. p. 56. l. 8.

(g) *The What-d'ye-call-it*, p. 36. l. 10. *The Key* to the *What-d'ye-call-it*, p. 30. l. 16.

(h) *The What-d'ye-call-it*, p. 26. l. 11. *The Key* to the *What-d'ye-call-it*, p. 22. l. 3.

(i) *The What-d'ye-call-it*, p. 3. l. penult.

(k) *Ibid.* p. 4. l. 18.

(l) *P.* 10. l. 19.

(m) *P.* 38. l. 11, 20, antepenult. p. 39. l. 15, 22.

(n) *P.* 28. l. 4.

(o) *P.* 4, 5, 17, 18, 38, &c.

(p) *P.* 6, 9, 10, 12, 15.

(q) *P.* 16.

(r) *P.* 16.

(s) *P.* 17.

(t) *The Key* to the *What-d'ye-call-it*, p. 32.

There is but one Line of the *Play* commended in the Preface, as proper, and according to Character ; namely, this bitter Curse (u):

Ye Dog, die like a Soldier, and be damn'd.

The *Epilogue* is contained in this *Distich*:

*Our Stage-Play has a Moral, and no doubt
You all have Sense enough to find it out.*

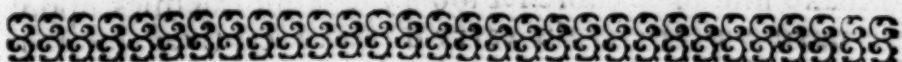
But to help their *Sense*, the *Preface* (x) adds, That *this Moral* seems intirely calculated to flatter the *Audience* in their *Vanity* and *Self-conceitedness*.

In short, the Pretence to a *Reformation* is only to amuse the World, whilst they carry on the same Designs as formerly against GOD and *Religion*, and strive to pull the one out of his Throne, and root the other out of the Kingdom.

(u) Compare The What-d'ye-call-it, p. 21. Scene 2. l. 2. with the Preface p. 6.

(x) The What-d'ye-call-it, Preface, p. 2.





C H A P. XXIV.

The Conclusion.

AND now, who can express himself with a Warmth suitable to this Occasion? When the *Blessed GOD* is affronted, who can be silent? And when the *Devil* himself is adored, who can be neuter? Are not these Expressions scandalous in themselves to the last degree? And is not the Guilt increased, when they are spoken by Characters of Distinction, and without Reproof? It is lamentable to consider, how the *Authority* of *GOD* is provoked on the *Stage*; how the Interest of the *Devil* is publickly advanced, and in a *Christian Nation*; how the *Attributes* of *GOD*, and the Works of *Creation* and *Providence* are abused; how *Religion* is undermined, and the *Scriptures* most notoriously perverted. And if we are silent, can we think that our *GOD* will hold his peace? Is this the Return which we make to him for so many Deliverances, when we were at the brink of Ruin? If we say, like those of old, (a) *Tush, the LORD shall not see, neither shall the GOD of Jacob regard it*; we may find ourselves mistaken at last. We are not so secure, but he can send his Judgments; and never did any Nation provoke him as we have done. How justly may *GOD* expostulate with us, as he did with the *Israelites*? and say, (b) *Did I not save you from them that oppressed you? And ye cried unto me, and I delivered you out of their hand. Yet ye have forsaken me, and served other Gods; wherefore I will deliver you no more. Go, and cry unto the Gods, which ye have chosen: let them deliver you in the time of your Tribulation. GOD hath saved us from those who worship graven Images; and we requite him for his Kindness, by paying*

(a) *Psal.* 94. 7.(b) *Judges* 11. 11, 12, 13, 14.

divine Adoration to the Devil. And is not this enough to make him once more let loose the same Enemies upon us, until we are again carry'd away captives by the *spiritual Babylon*? We justly abhor the *Popish Mass*, because of the *Prayers to Saints departed*; and can we think it a less Crime to be present in those Assemblies where *Satan* himself is invok'd, and his Name is so frequently mentioned in their *Ejaculations*? If it was the Honour of our *Forefathers* to oppose the *worshipping of Saints*, and the *Ave-Marias* even to death, their Memory will be a Disgrace to us, if we oppose not those who worship the *Devil* with an *Hail Powers beneath*! as if we thought that such Abominations did not deserve our Resentments. I know not what can excuse our Remissness, unless we imagine that the *Devils* in *Hell* ought to have that Respect which we justly deny to the *Virgin Mary* and to the *Blessed Saints* in *Heaven*. But let us not be deceived, for *GOD* will not always thus be mocked. Let us not be secure, for these Crimes do cry aloud for Judgments. Nay, I must add, that they are *National Sins*, and do therefore call for *National Calamities*. When there are good *Laws* made against *Vice*, and such a care taken in the execution of them that they cannot be broken in publick; then the Sins of particular Persons light only upon their own Heads, and they alone must answer for their own Deeds: But when there are no *Laws* made, or the *Laws* are defective, or for want of a due Information of the Crime, or Execution of the Penalty, such Sins are open and publick; then the Guilt goes farther, it becomes a *publick Fault*, and it calls for a *publick Vengeance*. Where the Defect lies, I shall not pretend to determine; but it is certain that these Crimes are acted in a very publick manner. Houses are erected for this purpose in the *Metropolis* of this Nation, and set apart with *Prologues* and *Musick*, and such a Joy and Solemnity at their first Opening, as if they were *Churches*, and dedicated to the Service of that *GOD*, whom the *Auditors* adore. Their Numbers increase. Their Abuses grow worse and worse. These things are acted before great Companies of People: and to make it more publick, Tickets are dispersed to private Persons, and others are fixed up in publick Places. Advertisements are mentioned in the Prints, and especially

ally in the *Daily-Courant*, of the *Plays* which shall be acted. The frequenting of these places is made the Mode and Fashion of the Age, and all possible Methods are taken to bring more Company to them. And to set up these Performances in opposition to the Worship of GOD, People are frequently told by the Encouragers of the *Stage*, That they can be edified as well, and learn as much Good, by the *hearing* of a *Play*, as by the *hearing* of a *Sermon*. The *Plays* thus acted, are afterward printed; that even those who do not hear them, may be poison'd by them. Besides, other *Actors* fix at some of the chief Cities of this Nation, as particularly at *Bath* and *Bristol*, and in times when there is the greatest Concourse of People there. Others strole about in other places; neither have the *Universities* themselves been always free from the Infection, especially in their greatest Solemnities. And to make it more abominable, when they thus provoke GOD to Wrath, and gratify the *Devil*, these Men shall tell the World upon all occasions, and even in print, that they are *His Majesty's Servants*, and sometimes *His Majesty's sworn Servants*. And can we then think, that all this is nothing but a private Guilt? Or if this is only so, what can be National? Or can we serve our GOD, our King, or our *Country* better, than by shewing our Abhorrence and Detestation of such flagrant Impieties? Or can we expect that our *Cities* and *Universities* will ever prosper (unless their *Prosperity* is a Judgment) if these Abominations are continued, or suffered to come among them? If he is the best Subject, who is the best *Christian*; then such Places and Entertainments as these, must be a disservice to our King, our Church, and our Constitution. Such scandalous Diversions must of necessity unsettle our Minds, dispirit our Zeal, and make us neither fit for the Service of GOD or Man. In short, what hath been asserted by (c) another Pen, is plainly evident from the former Chapters, That to frequent the *Play-house*, is inconsistent with the Duties and Character of a *Christian*. The Guilt of the place must in a great measure fall upon the Audience, since without their Company it could not be supported. To be present at the *Abuse*

(c) Collier's Dissuasive from the Play-house, p. 13.

of Religion, after Warning given, amounts to Consent and Approbation. And not only (d) the *Scorners* and *Deriders* of GOD and Religion are condemned, but even such as sit in the Seat with them, or have patience to hear them. To delight in ill Company, is to become a part of it. To assist and encourage a Murderer, is a capital Crime. The bare concealing of Treason against a temporal Prince, brings a Man in Guilty. And shall we think that where the Majesty and Honour of the Great GOD is concerned, People are not accountable for the Profaneness which they hear with Pleasure, and for their Diversion? Every one knows, that it is the Company which supports the *Play-houses*. Without a numerous Audience they would be forced to disband, to surrender their Business, and perhaps be discouraged into a Reformation. And are we then to assist such places of Profaneness by our Purfes and Persons? Must we keep up the Credit of Debauchery? Must we make a Contribution for Blasphemy, and raise a Tax for the Government of Hell? To countenance such Practices, must inevitably communicate the Guilt, and heighten the Provocation. And when Wickedness is thus flaming and outrageous, we cannot expect but Vengeance will quickly follow.

When you are tempted to go to the *Play-house*, consider your *Baptismal Vow*. The very first Promise which was made in your Name, was, that you should renounce the Devil and all his Works, the Poms and Vanities of this wicked World, and all the sinful Lusts of the Flesh, so that you would not follow, nor be led by them. Our Church-Catechism tells us, that we our selves, when we come of Age, are bound to perform this Promise. Nay, Baptism is a Covenant, and we are only intitled to the Blessing upon the performance of our Part: so that if we break our Conditions, GOD is not bound to observe his. If we expect to be *Members of Christ, the Children of GOD, or Inheritors of the Kingdom of Heaven*, we must renounce these things. If the Words and Actions had been inoffensive, I could not have urged this matter so far; but as the Stage is now managed, there is not any

(d) ד'רסר Derisores, Psal. 1. 1.

Argument used by the *Primitive Christians* against the *Theatres* in their Times, but it is as conclusive on this occasion.



A Postscript of Questions proposed.

Quest. 1. CAN we imagine that the *Players*, who are guilty of such Crimes as these, will ever scruple to be guilty of any others, even the worst which can be expressed in Words, or shewn by Representations?

Quest. 2. Whether the acting such things in *publick*, and in the chief Cities of the Nation, doth not make them National Crimes? And consequently, whether it may not justly bring upon us National Judgments, unless it is speedily regulated?

Quest. 3. As our *Plays* have been so vile and abominable for these many Years past, whether the Judgments which they justly call for, may not be likely to be most severe?

Quest. 4. When (a) GOD delivered the Children of Israel out of Egypt, he afterward destroyed them that repented not: And therefore it may be justly asked, whether our late Deliverances will not aggravate these Crimes, and heighten our Condemnation?

Quest. 5. When *Achan*, tho but a private Person, stole the *Golden Wedge*, GOD said, (b) *I will not be with you any more, except you destroy the accursed thing from among you.* How then can we expect a Blessing from GOD, whilst he is daily and publickly provoked to Anger, in Houses built and set apart for this very purpose?

It is an Observation of (c) a late eminent Author, That the Priests of the Church of Rome, from a just Observation of human Nature, do (not without Reason) attempt to draw Men off from the Belief of Religion in gene-

(a) *Jude*, Ver. 5.

(b) *Josh.* 7. 12.

(c) Sir Richard Blackmore's
Essays, Vol. 2. Pag. 139.

ral, in order to the bringing them over to their own Persuasion. For they are satisfied, that very few are so stupid in great Straits, or when their Consciences shall be roused, as not to lay hold on any Religion that offers them Safety : and being so far gone in Impiety that they can hardly come up to the Conditions of the Gospel-Covenant, as mentioned in all the Protestant Reformed Churches, they are willing to be of a Religion which offers them Salvation upon easier Terms.

Hence (saith the same Author) it is very probable that to procure their End, they maintain in this as well as other Countries, artful Emissaries, loose Wits, and petulant Poets, to poison the People with irreligious Principles, to mock and expose the Scriptures, and all things sacred, serious and divine ; and by their vile Writings and loose Conversation to spread Vice and Immorality, till by degrees many become impious in Principle, and then they are prepared to receive such Impressions, and embrace such Doctrines. And therefore,

Quest. 6. Whether the Endeavours to reconcile Popery with the Protestant Churches by some, the extenuating and excusing it by others, and the want of Zeal against it in most, is not in a great measure owing to the Corruption of our Morals? And whether if this Deluge of Atheism, Profaneness and Impiety had not been let in among us, our Enemies would have presumed to have taken the other Method?

Quest. 7. How can we answer it to GOD, to our own Consciences, and to our Posterity, if we do not endeavour to prevent the Designs of our Enemies, by a more effectual care to stop this Deluge which breaks in upon us, and by which they intend our Ruin?

The first Attempt of bringing the Israelites to Idolatry, began with poisoning their Morals. Before this, there was no such (d) Iniquity or Perverseness in them. But when they (e) began to commit Whoredom with the Daughters of Moab, then they called the People to the Sacrifices of their Gods ; and the People did eat, and bowed down to their Gods. And Israel joined themselves unto

(d) Numb. 23. 21.

(e) Numb. 25. 1, 2, 3, 9. Psal. 106. 28, 29.

Baal-Peor. *And the Anger of the LORD was kindled against them, insomuch that four and twenty thousand Men died of the Plague; which could not be appeased, but by the Prayer of (f) Phinehas, joined with his Zeal to execute Justice on such Immoralities. And therefore,*

Quest. 8. If these (g) things were written for our Admonition and Example, how can we expect an Abhorrence of the vilest Religion in the World, or that GOD should give us his Blessing, whilst such Scenes of Immorality are continued with Impunity?

Quest. 9. When the Children of Israel committed Idolatry, they were often oppressed by those People whose Idols they worshipped. And (h) when they affected the Babylonish Finery, they were afterward punished with the Babylonish Fetters. As therefore we have now many of our Plays, our Musick and Scenes from Italy, even from (i) Babylon the Great, the Mother of Harlots, and Abominations of the Earth; and as we copy after her Originals in these Abominations, may we not fear a Scourge from those Kingdoms without a speedy Reformation, especially since there is a Person in that Communion who still pretends a Right to the British Throne? Or can we think our selves secure from GOD's Judgments, whilst we also consider, that (k) such Things as these are written for our Admonition and Example?

Quest. 10. When the Plays were corrupted in Athens, an Heathen People, they severely felt the Consequence of it: For (l) it so exhausted their Treasure, that they had no Money to set forth their Ships, or defend their Country. And by this means their Enemies prevailed against them. To prevent this, the Athenians (m) appointed several Inspectors for its better Regulation. When this did not succeed, (n) they passed a farther Censure, and made a Law, that no Magistrate, or Judge

(f) Numb. 25. 4, 5, 6, 7, 8, 10,
11, 12, 13. Psal. 106. 20, 31.

(g) 1 Cor. 10. 6, 8, 11.

(h) Zeph. 1. 8.

(i) Revel. 17. 5.

(k) 1 Cor. 10. 6, 8, 11.

(l) Plutarch. De Gloria Atheniensium.

(m) Ibid.

(n) Ibid.

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of the *Areopagus*, should make a *Comedy*, because it was a disreputable Employment. After this, they (o) enacted, that *common Actors* should be reputed *Infamous*; and at last, (p) they totally suppressed the *Theatre*. How then will they (q) rise up in Judgment against us, and condemn us, if we are remiss in this Matter?

Quest. 11. When the *Plays* were corrupted in *Heathen Rome*, (r) a very early Law was made against them, in which they were declared *Infamous*; and it was enacted, That no *Actor* should be admitted to the *Court*, the *Bar*, or the *Senate*, and should also be incapable of any *Military* or other *Honour* or *Esteem*: and therefore when *GOD* enters into Judgment for these things, will it (s) not be more tolerable for them, than it will be for us?

Quest. 12. In a former *Evening-Post*, from Tuesday January 10, to Thursday January 12, we had this printed Account.

Vienna, December 21. A Youth of sixteen Years of Age, condemn'd for blaspheming GOD and his Providence, was executed this Day Sevennight. His Tongue was first cut out, and then he was beheaded. How then must such an Example in a Popish Country rise up in Judgment against us, who pretend to be reformed, if such Blasphemies against GOD and his Providence are heard among us, before great Companies of People, where they pass for nothing, or at most to make Diversion, and to be laugh'd at?

Quest. 13. Can we ever expect any Reformation of *Swearing, Cursing, Blasphemy, or any lewd and filthy Talk*, whilst it is spoken publickly in those *Places*, which are proposed as *Patterns of fine Language*?

Quest. 14. Can we ever expect, but that the *Cities* where our *Plays* are acted, will be always full of the worst *Vices*, whilst they are represented with the ut-

(o) Chrysostom. Hom. 13. in
1 Cor. 4. Tom. 10.

(p) Horat. de Arte Poetica.

(q) Matth. 12. 41, 42. Luke
11. 30, 31, 32.

(r) Tertulliani libro de Spec-
taculis, pag. 699. Edit. Basil.

1562.

(s) Matth. 11. 20, 21, 22, 23,
24.

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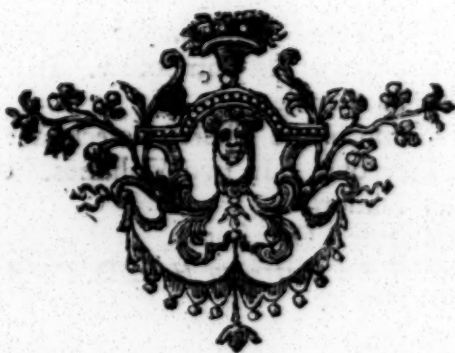
most Advantage to the *Audience*, and the Persons thus guilty are caress'd, and crown'd with Success?

Quest. 15. Can we reconcile the going to such places with our *Baptismal Vow*, whilst they continue thus to reproach our GOD, and honour the *Devil*? And if not, can we be real *Christians*? Can we walk worthy of our *Baptism*? Or can we be fit to receive the *LORD's-Supper*, until we resolve to be wholly absent from them?

Quest. 16. Can any Person, who values his GOD, his *King*, or his Nation, or who hath any *Modesty* left, be present in those places, where so much Debauchery is represented to the Life, and so much *Blasphemy*, *Profaneness*, and *filthy Communication* is continually heard?

SOLI DEO GLORIA.

F I N I S.





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